

# MUSICAL FOUNTAIN

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

Twenty-Second Year. Price 10 Cents. Subscription, \$5.00. Foreign \$6.00.—Annually.

VOL. XLII.—NO. 7.

NEW YORK, WEDNESDAY, FEBRUARY 13, 1901.

WHOLE NO. 1090.



HUGO BECKER

# THE MUSICAL COURIER.

## New York.

### Mrs. RATCLIFFE CAPERTON,

Representative and assistant of LAMPERTI.  
New York, 135 Fifth Avenue; Philadelphia, 408  
South 18th Street. Summer residence, Dresden,  
Germany.  
"Mrs. Ratcliffe Caperton is my only representa-  
tive, and I advise all pupils desiring to study with  
me to be prepared by her."  
Dresden, Sedanstrasse 17. G. B. LAMPERTI.

### ALBERTO LOURENCE,

155 East 18th Street, New York.  
The voice formed and developed; the art of sing-  
ing taught; method after the purest Italian schools;  
a bad voice made good, true and beautiful.

### HENRY T. FLECK,

Conductor Harlem Philharmonic Society of the  
City of New York.  
Address: Normal College, New York.

### Miss NORA MAYNARD GREEN,

VOCAL TEACHER.  
Studio: 303 Fifth Avenue, New York.

### MAX KNITEL-TREUMANN,

BARITONE.  
Voice Culture—Art of Singing.  
Carnegie Hall, Room 837.  
Mail address: 15 Washington Terrace, New York.

### GEORGE M. GREENE,

Voice Culture and Artistic Singing.  
Oratorio, Church, Concert, Opera.  
Studio: 489 Fifth Ave., Mondays and Thursdays.  
Residence and address:  
417 West 23d Street, New York.

### MR. C. WHITNEY COOMBS,

(Church of the Holy Communion). Organ les-  
sons and practice given on one of Roosevelt's finest  
instruments. Special advantages for the study of  
church music and the training of boys' voices.  
Address: 49 West 20th Street, New York.

### TOM KARL,

Concerts, Recitals and Vocal Instruction.  
Studio: Carnegie Hall.  
Residence: 18 West 75th Street, New York.

### MISS MARY FIDELIA BURT.

Author and sole exponent of new method of mu-  
sical etymology. Kindergarten rhythmical de-  
velopment and sight singing, and development for  
staff and chromatics of French figure method of  
Rossini-Galli-Paris-Chavez.  
SIGHT SINGING AND EAR TRAINING.—Miss  
Burt has no authorized teachers or representatives  
in Greater New York. All charts, etc., copyrighted  
1899, by Mary Fidelity Burt. All rights reserved.  
New York School, 40 West Seventy-second street,  
Mondays and Thursdays.  
Personal address: 48 Lefferts place, Brooklyn, N. Y.

### E. H. LOCKHART,

Bass-Baritone.  
Studios: 121 East Twenty-third street, New  
York. Voices quickly placed and developed. Spe-  
cial work given for breath control. The Art of  
Singing taught by method used in the old Italian  
schools. Oratorio, Church, Concert, Opera.

### MME. OGDEN CRANE,

ITALIAN METHOD. VOICE CULTURE.  
Studio 4: 3 East 14th Street, New York.

### DUDLEY BUCK, JR.,

VOCAL INSTRUCTION.  
810 Carnegie Hall, New York City.

### HOWARD BROCKWAY,

COMPOSER-PIANIST.  
Pupils received in Composition, Harmony, Piano  
and Song Interpretation.  
Studio: 817-818 Carnegie Hall, New York.

### WALTER HENRY HALL,

Conductor Oratorio Society, Brooklyn, N. Y.  
Organist and Choirmaster St. James' Church,  
New York.  
For terms for conducting, address St. James'  
Church, Madison Ave. and 71st St., New York.

### ARNOLD VOLPE,

SOLO VIOLINIST AND COMPOSER.  
Graduated with highest honors at the St. Peters-  
burg Imperial Conservatory (during Rubinstein's  
direction). Concerts, Ensemble, Instruction.  
Studio: 1208 Fifth Avenue, New York.

### Mrs. W. E. BEARDSLEY,

INSTRUCTION-PIANO.  
Studio: Pouch Gallery, Brooklyn, N. Y.

### EUGENE A. BERNSTEIN,

PIANIST.  
PIANO INSTRUCTION.  
Studio: 160 East 70th Street, New York.

### LUCILLE SMITH MORRIS,

PIANIST. INSTRUCTION, Concerts, Recitals.  
Pupil of Wm. Sherwood and Mrs. A. K. Virgil.  
Certified teacher Virgil Clavier Method.  
Studio: 201 West 81st Street, New York.

### RICHARD ARNOLD,

Concertmaster Philharmonic Society.  
INSTRUCTION.  
208 East 61st Street, New York.

### Mr. FRANCIS STUART,

TEACHER OF SINGING.  
First season in New York. Ten years in San  
Francisco. Pupil of Lamperti, the elder.  
Being in full possession of my method of sing-  
ing, he has the ability to form great artists.—  
FRANCESCO LAMPERTI.  
Reception hours, Mondays and Thursdays, 2 to 3.  
Studio: 862 Carnegie Hall.

### MISS ADELINA HIBBARD AND

MRS. HORTENSE HIBBARD-HOWARD.  
CONCERTS AND MUSICALES.  
INSTRUCTION IN VOICE AND PIANO.  
Studio: 1672 Broadway, New York City.

### Mr. CHARLES LEE TRACY,

PIANOFORTE INSTRUCTION.  
Certificated Teacher of the LESCHETIZKY METHOD.  
Studio: Carnegie Hall, New York City.

### MAX BENDHEIM,

VOCAL INSTRUCTION.  
332 West 56th Street, New York City.

### PAUL TIDDEN,

PIANIST.  
314 East 15th Street, New York.  
Will accept a limited number of pupils.

### WM. H. RIEGER,

TENOR-ORATORIO AND CONCERT.  
18 East 22d Street, New York.

### GUSTAV L. BECKER,

CONCERT PIANIST AND TEACHER OF  
PIANO AND COMPOSITION.  
Address: 1 West 104th Street, New York.

### SIGNOR FILOTEO GRECO,

THE ART OF SINGING.  
Studio: 51 West 35th Street, New York.

### M. THEODOR BJORKSTEN AND

MME. TORPADIE BJORKSTEN.  
INSTRUCTORS IN SINGING.  
New Studios: Carnegie Hall, New York.

### PERRY AVERILL—BARITONE,

OPERA-ORATORIO-CONCERT  
AND VOCAL INSTRUCTION.  
220 Central Park South, New York.

### J. ARMOUR GALLOWAY,

Voice Culture and the Art of Singing.  
Has resumed.  
Studio: Rooms 43 and 44 Y. M. C. A. Building,  
318 West 57th Street, New York.

### MARIE SEYMOUR BISSELL,

VOCAL INSTRUCTION.  
Pupils prepared for  
Church, Concert and Oratorio.  
Studio: 135 East 16th Street, New York.

### M. HISSEM DE MOSS,

SOPRANO.  
234 West 14th Street,  
New York City.

### KATE STELLA BURR,

VOCAL CULTURE—ACCOMPANIST.  
Coach to leading artists. Correct interpretation.  
Highest artistic finish. Opera, Oratorio, Song Re-  
citals. Organist-Director Grace M. E. Church.  
Studio: 76 West 82d Street, New York.

### GEORGE SWEET,

OPERA, ORATORIO, CONCERT.  
304 West 72d Street, New York.

### J. HARRY WHEELER,

Voice Production and the Art of Singing.  
Voices educated strictly to the Italian School.  
Studio: 81 Fifth Ave., corner 16th St., New York.

### MR. EDMUND SEVERN,

Violin, Composition, Ensemble.  
Mrs. EDMUND SEVERN.  
Piano and Voice.  
Studio: 131 West 56th Street, New York.  
"Severn Trio."

### ENRICO DUZENSI

OPERA TENOR.  
Will accept pupils for Voice Culture; good voice  
cultivated per contract; Italian method.  
145 East 83d Street, near Lexington Ave.

### CARL C. MULLER,

Translator of "Sechter's Fundamental Harmonies."  
Author of "Tables for Harmonic Exercises."  
Teacher of Piano, Harmony, Counterpoint and  
Composition. 1291 Lexington Ave., New York.

### MISS VIRGINIA BAILIE,

Pianist and Teacher.  
LESCHETIZKY METHOD.  
Studio: 1202 Carnegie Hall, New York.

### THE BERTA GROSSE-THOMAS

SCHOOL FOR PIANO.  
30 Fulton Street, Brooklyn.  
Piano Classes, Theory, Harmony, Composition.  
W. E. BASSETT. Tuition per Term, \$15 to \$50.

### ALBERT QUESNEL,

TENOR.  
Opera, Oratorio, Concert, Musicals.  
173 West 140th Street, New York.

### WIRTZ PIANO SCHOOL;

CONRAD WIRTZ, Director.  
Class and private tuition. Piano, Harmony,  
Theory. 112 West 125th Street, New York.

### J. WARREN ANDREWS,

CONCERT ORGANIST AND TEACHER.  
Send for list of Pupils holding positions.  
Address: Church of the Divine Paternity,  
76th St. and Eighth Ave., New York City.

### THE NEW YORK INSTITUTE FOR VIOLIN PLAYING

AND SCHOOL FOR PIANO AND VOCAL CULTURE.  
230 East 62d Street  
Complete musical education given to students  
from the beginning to the highest perfection.  
F. & H. CARRI, Directors.

### MME. LUISA CAPPANI,

VOICE CULTURE, SKILL OF SINGING.  
"The Louella," 159 West 25th Street,  
New York.

### RICHARD T. PERCY,

Concert Organist and Accompanist.  
Organ Lessons at Marble Collegiate Church,  
corner Fifth Ave. and 29th Street.  
Studio: 1402 Broadway, New York.

### Miss MARGARET GOETZ,

CONTRALTO (mezzo range).  
Concerts, Song Recitals, Vocal Instruction.  
Address: 39 Gramercy Park, New York.

### THE ARENS VOCAL STUDIO

(affiliated with the American School of Opera.)  
Coaching a specialty.  
Normal Courses for Voice Teachers.  
395 Fifth Avenue, New York.  
Reception hour, 2 p. m., Wednesdays excepted.

### HENRY HOLDEN HUSS,

Instruction in Piano and Theory of Music.  
Studio for non-resident pupils: Steinway Hall.  
Personal address: 318 East 150th Street, New York.

### FRANCIS FISCHER POWERS,

VOICE CULTURE AND THE  
ART OF SINGING.  
Studio (and invariable address), Carnegie Hall,  
New York. New York Season, October 20 to May  
1; Kansas City, Mo., Season, Pepper Building,  
May 15 to August 1; Los Angeles, Ca., Season,  
Westminster Hotel, August 10 to October 10.

### HENRY SCHRADIECK'S

VIOLIN SCHOOL.  
Violin, Piano, Theory and Ensemble Playing.  
Residence and Studio:  
535 Washington Ave., Brooklyn, N. Y.

### WILLIAM H. BARBER,

CONCERT PIANIST—INSTRUCTION.  
Studio: Steinway Hall,  
New York.

### F. W. RIESBERG,

ACCOMPANIST.  
Instruction—Piano, Organ, Harmony.  
With THE MUSICAL COURIER.  
Organist Roseville Avenue Presbyterian Church,  
Newark.  
Secretary-Treasurer New York State M. T. A.  
Residence-Studio:  
954 8th Ave., corner 56th Street, New York.

### S. C. BENNETT,

Instructor in Voice Building and the Art of  
Singing.  
Teacher of Mme. Geneva Johnstone-Bishop and  
many other talented vocalists.  
Studio: 827 Carnegie Hall,  
New York.

### MME. EMMA RODERICK,

Rapid Development and Complete Education of  
the Voice.  
118 West 44th Street, New York.

### Mrs. GRENVILLE SNELLING,

SOPRANO.  
Concerts, Recitals, Musicals, Oratorio.  
Address:  
111 Fifth Avenue, New York.

### SAMUEL B. MOYLE,

BASSO CANTANTE.  
Oratorio, Concert, Musicals, Voice Culture—  
Italian Method, Tone Placing and Reparation a  
specialty. Studio: 136 Fifth Avenue, New York.

### NATIONAL INSTITUTE OF MUSIC,

179 East 64th Street, New York.  
Wm. M. SEUSACHER, Director.  
I regard Mr. Sennacher as the greatest teacher  
of piano in this country.  
Henry T. Fleck, Director of Music,  
Normal College, New York City.

### Mrs. HENRY SMOCK BOICE,

VOICE CULTURE.  
Musical Art Department of Adelphi College.  
Residence-Studio: 80 Van Buren St., B'klyn, N. Y.  
Pupils prepared for Church, Concert, Oratorio.  
128 Fifth Avenue, New York.  
Monday and Thursday Afternoons.

### CORNELIA DYAS,

PIANIST.  
Concerts, Recitals, Lessons.  
National Cathedral School, Mt. St. Alban, Wash-  
ington, D. C., Monday to Friday.  
Studio at Steinway's, New York, Saturdays.

### ALFRED HUNTER CLARK,

VOCAL INSTRUCTION.  
Studio: 853 Carnegie Hall, New York.

### SERRANO VOCAL INSTITUTE,

333 East 14th Street, New York.

Conducted by EMILIA BENIE DE SERRANO  
and CARLOS A. DE SERRANO.

Teachers of Charlotte Maconda, Fannie Francisca.

### JEANNE ARONE,

Graduate of Florenza d'Arona's celebrated method.  
Special Teachers' Course Diploma Vocal Instruc-  
tion. Studio: 1219 Madison Avenue, New York.

### EDWARD STRONG,

TENOR.  
Oratorio and Concert.  
179 West 88th Street,  
New York.

### CONSERVATORY OF MUSIC,

Mrs. M. PRICE, Director, 2105 Seventh Ave.,  
corner 125th Street. Special daily class. The only  
one in New York where the pupil has a lesson and  
practice every day under the care of competent  
teachers. Terms reasonable. Virgil Clavier used.

### MRS. KATHERINE DOUBLEDAY,

VOICE BUILDING  
AND CULTIVATION.  
Studio: Carnegie Hall, New York.

### ALICE GARRIGUE MOTT,

VOCAL INSTRUCTION.  
Voice trial, 1 to 2 p. m. daily.  
The Strathmore, Broadway and 52d Street.

### Mr. AND Mrs. THEO. J. TOEDT,

VOCAL INSTRUCTION.  
Home Studio: 151 East 62d Street, New York.

### LENA DORIA DEVINE,

VOCAL INSTRUCTION.  
Representative Teacher  
of the methods of the famous master,  
FRANCESCO LAMPERTI.  
136 Fifth Avenue, New York.

### FRANCIS CARRIER,

BARITONE.  
Concert and Oratorio.  
18 East 22d Street, New York.  
Direction of Remington Squire.

### Miss EMMA HOWSON,

PRIMA DONNA.  
Royal Italian and English Opera Company.  
Lamperti Method Absolutely Taught.  
Tuesdays and Fridays. 96 Fifth Ave., New York.

### EMMA THURSBY,

SOPRANO.  
Will receive a limited number of pupils.  
Residence-studio: 34 Gramercy Park, New York.

### ISIDORE LUCKSTONE,

The Accompanist and Musical Director.  
STYLE, REPERTOIRE, FINISH.  
VOCAL CULTURE.  
836 Lexington Ave., or address MUSICAL COURIER.

### ARTHUR VOORHIS,

Concert Pianist—Instruction.  
100 Clifton Place, Jersey City, N. J.  
Care MUSICAL COURIER, New York.

### MME. ADELE LEWING,

Concert Pianist and Teacher.  
Authorized Teacher of the Leschetizky Method.  
Special Terms to out-of-town Teachers.  
Address: Care Steinway Hall, or  
127 East 73d Street, New York.

### EMILIO BELARI,

Professor of Singing and Perfecting the Voice.  
118 West 44th Street, New York.

### MME. LOUISE FINKEL,

SCHOOL OF VOCAL MUSIC.  
251 Fifth Avenue, New York.

### Mr. EMILIO AGRAMONTE,

VOCAL INSTRUCTION.  
Summer Course.  
251 Fifth Avenue, New York.

### Miss GENEVIEVE BISBEE,

PIANIST.  
Piano Instruction, Leschetizky Method.  
Studios: 1109-1110 Carnegie Hall, New York.

### KATHARINE PELTON,

Mezzo Soprano.  
Sole Direction, HENRY WOLFSOHN, 131 East  
17th Street, New York.

### CHARLOTTE A. BABCOCK,

Certificated Pupil of Dr. William Mason.  
Pianoforte Instruction, Accompanying.  
Studios: 810-14 Carnegie Hall, New York.

### WILBUR A. LUYSTER,

SIGHT SINGING. (Galli-Paris-Chavez Method.)  
Teacher at N. Y. College of Music, Brooklyn  
Inst. of Arts and Sciences. Studios: 827-828 Car-  
negie Hall, N. Y.; 383 Decatur Street, Brooklyn.

### SIGNOR A. CARBONE,

Member several years Metropolitan Grand  
Opera Company.

### VOICE CULTURE. OPERA SCHOOL.

Studio: 144 Fifth Ave., New York.

### JOSEPH P. DONNELLY,

VOICE, ORGAN, PIANO.  
Organist-Director All Saints,  
Madison Avenue and 120th Street, New York.  
Residence Studio: 112 West 125th Street,  
Brooklyn Studio: The Pouch Gallery.

### MARK M. FONAROFF,

VIOLINIST—INSTRUCTION.  
References: Adolff Brodsky, Henry Schradieck,  
Alex. Lambert, H. E. Krebhiel.  
129 East 82d Street, New York.

### STELLA PRINCE STOCKER,

COMPOSER-DIRECTOR.  
Recital-Music-Talks. Arthur Stocker, boy  
soprano, assisting. Coaching a specialty.  
Studio: 41 West 64th Street, New York.

### MARIE PARCELLO,

DRAMATIC CONTRALTO.  
Music Rooms: 1103-45 Carnegie Hall, New York.

### JULIUS LORENZ,

Director New York Arion Society.  
Private Address:  
63 East 128th Street, New York.

### FLORENCE E. GALE,

PIANISTE.  
Piano Instruction, Leschetizky Method.  
151 West 70th Street, New York.

### HUGO TROETSCHEL,

Organist Schermerhorn St. Evangelical Church.  
Instruction: Piano—Organ—Theory.  
Organ Lessons given on large three-manual  
Roosevelt Organ.  
Residence: 384 Bainbridge St., Brooklyn, N. Y.

### Mr. & Mrs. WALTER H. ROBINSON,

TENOR AND CONTRALTO SOLOIST.  
Oratorio, Concerts and Musicals.  
Voice Production and Répertoire.  
Studio: 405 Carnegie Hall, New York.



## ROME, ITALY.

## International Institute.

School of Music and Belles-Lettres  
(Boarding included.) FOR YOUNG LADIES.  
CRANDON HALL, Via Veneto.

## MME. EUGENIE PAPPENHEIM

The Celebrated Prima Donna.  
Vocal Instruction—Opera, Concert and Oratorio.  
The Strathmore,  
Broadway and 3rd Street, New York.

Andor Pinter,  
PIANO AND MODERN METHODS.  
THEORY.

Oral and Correspondence Instruction.  
Lectures and Recitals.  
51 WEST 106TH STREET, NEW YORK.



**IDA BRANTH**  
SOLO VIOLINISTE,  
Concerts, Musicales, &c.  
INSTRUCTION  
183 West 87th St.,  
NEW YORK.

## Mendelssohn Hall,

113 to 119 West 40th St.,

Between Broadway and Sixth Ave. NEW YORK.

To Rent for  
First-Class Entertainments  
Only.

Used by the Kneisel and Kaltenborn Quartettes,  
De Pachmann, Hambourg, Dohnányi,  
Blapham, Guilman, Butt, Grossmith  
and many other artists.

Apply to FRANK H. PRESBY, Agent,  
25 West 23d Street.

HATTIE PETTEE FOSTER,  
Mezzo-Soprano Contralto.

Oratorio, Concert, Recitals.  
204 West 78th St., New York.

SARAH KING PECK,  
SOPRANO.

CONCERTS AND ORATORIO.  
55 West 85th Street, New York

MRS. CLIFFORD E. WILLIAMS,  
INSTRUCTION.  
Concert and Oratorio.  
Vocal Studio: 325 West 88th St., New York.

NORMAN C. LASCELLES,  
Pianist.

Certificated Teacher of the Leschetizky Method.  
Studio: 26 West Eighty-eighth St., New York

## The American Institute of Applied Music

DEPARTMENTS: The Metropolitan College of Music. The American Institute of Normal Methods.  
The Metropolitan Conservatory of Music. The Synthetic Piano School.

FACULTY: Dudley Buck, Albert Ross Parsons, Harry Rowe Shelley, E. Presson Miller, Louis Schmidt, John G. Griggs, Orton Bradley, Wm. F. Sherman, Harry R. Baker, Evelyn Ashton Fletcher, and others. And, during their sojourn in New York, HAROLD BAUER and D. FRANKCON-DAVIES.

KATE S. CHITTENDEN, Dean of the Faculty, 212 West 59th Street, New York.  
M. E. PALMER, Registrar.

## Melodious Studies, Books I., II., III., IV.

For Beginners and Children, by MRS. A. K. VIRGIL.

FOR SALE AND USED AT THE  
**VIRGIL PIANO SCHOOL,**  
29 West 15th Street, NEW YORK.



## THE EPPINGER CONSERVATORY OF MUSIC,

718 Lexington Avenue, near 58th St.

MUSIC TAUGHT IN ALL ITS BRANCHES:  
Instrumental, Vocal, Orchestral routine; Piano, Leschetizky and Virgil  
systems.

Catalogue free on application. SAMUEL EPPINGER, Director.

**SAMUEL EPPINGER,**  
Musical Director and Accompanist.

Available for Concerts, Musicales, Artist's Repertoire Practice, etc.  
Studio: 718 Lexington Avenue, near 58th Street.

## EVA B. DEMING,

School of Sight Singing and Ear Training.  
Authorized representative (superior degree) of  
the famous Galin-Paris-Chavé Method.

Special Courses of Instruction to Vocalists, Instru-  
mentalists, Teachers of Public School Music and Children.  
Students learn to read difficult music from the staff nota-  
tion with perfect ease. Send for illustrated circular.  
Special Course by Mail. Classes forming.  
403 Carnegie Hall, NEW YORK.

## THE FROELICH SCHOOL OF MUSIC,

217 Madison Avenue, New York.  
Branch: 55 West 93d Street.  
Founded 1894 under the auspices of Anton Seidl.  
Thorough instruction in all branches.  
String Orchestra Class.  
Friday evenings: 55 West 93d Street, New York.

## HARMONY AND COMPOSITION

Individually or in Classes.  
MRS. BERENICE THOMPSON,  
616 Twelfth Street, N. W., Washington, D. C.

## Boston.

## CLARA E. MUNGER,

TEACHER OF SINGING.  
22 Park Street, Boston.

## MME. EDWARDS.

Voice Culture.  
Steinert Hall, Boston.

## BRUCE W. HOBBS,

Teacher of Breathing and Tone Production.  
Tenor Soloist.  
Studio: 17 Steinert Hall, Boston.

## CARL SOBESKI,

Tenor.  
Teacher of Singing. Circulars on application.  
344 Boylston Street, Boston, Mass.

## HEINRICH SCHUECKER,

Harpist.  
Boston Symphony Orchestra.  
Music Hall, Boston, Mass.

## ERNESTINE FISH,

Contralto.  
Address: "The Musical Courier," New York,  
or 136 Huntington Ave., Boston, Mass.

## JOHN JEWETT TURNER,

Baritone. Teacher of Singing.  
372 Boylston St., Boston, Mass.

## MISS HARRIET A. SHAW,

Harp Soloist and Teacher.  
184 Commonwealth Avenue, Boston, Mass.

## WELDON HUNT,

Baritone. Concerts and Recitals.  
Teacher of Singing.  
Steinert Hall, Boston, Mass.

## MR. H. G. TUCKER,

153 Tremont Street, Boston,  
Announces a Series of Five Concerts at the Peo-  
ple's Temple during the Season of 1900-1901.

## MISS LOUISE ROLLWAGEN,

TEACHER OF SINGING.  
10 Joy Street,  
Boston.

## JULES JORDAN,

Singing Teacher, Conductor, Composer.  
Studios at Steinert Hall, Boston, and  
Butler Exchange, PROVIDENCE, R. I.



## Faellen Piano School,

Carl Faellen, Director.  
CHILDREN'S COURSES, \$20 to \$50 per year  
ADULTS' COURSES, \$54 to \$150 per year  
TEACHERS' TRAINING CLASS, \$40 per year.  
Send for New Prospectus.  
163 Boylston Street, Boston.

## KARL DOERING,

Voice Culture School for Grand Opera  
Old Italian Method.  
Pupil of Jachmann-Wagner and Galliera.  
Steinert Hall, Boston.

## MR. EVERETT E. TRUETTE,

Organ, Harmony and Piano.  
Large three manual organ in studio.  
218 Tremont Street, Boston.

## PRISCILLA WHITE,

VOCAL TEACHER.  
Pierce Building, Copley Square, Boston, Mass.

## MME. GERTRUDE FRANKLIN.

VOCAL INSTRUCTION.  
149A Tremont Street, Boston.

## MAY SLEEPER RUGGLES,

Contralto Soloist.  
Pupils received at Studio in Trinity Court (175  
Dartmouth Street), Boston, Mass.  
Residence: Newton, Mass.

## MISS ADAH CAMPBELL HUSSEY

Contralto.  
Oratorio, Concert.  
Address care Oliver Ditson Co., Boston, Mass.

## CHARLES ALBION CLARK,

Teacher of Piano, Organ and Harmony.  
149A Tremont Street, Boston

## MME. AXELINE DE BERG-LOFGREN,

Teacher of Singing.  
Viardo-Garcia Method  
Studio: 149A Tremont Street, Boston.

## THE FADETTES OF BOSTON.

America's Greatest Organization of Women Players.  
"The woman's orchestra par excellence."—N. Y. Sun.  
En tour Oct. 25 to March 30 in United States and Canada.  
MRS. CAROLINE B. NICHOLS, Conductor.  
Permanent address: 622 Columbus Ave., Boston

## MR. &amp; MRS. H. CARLETON SLACK,

Lyric Soprano. Bass-Baritone.  
Recitals—Chamber Concerts—Society Musicales.  
Studio: 181 Tremont Street, Boston.

## MR. JAMES W. HILL,

Teacher of Piano and Organ,  
Copley Square School of Music,  
Copley Square, Boston.

## Canada.

## The Mason &amp; Risch Piano Co., Ltd.

32 King Street, West, TORONTO.

Manufacturers of HIGH GRADE PIANOS and  
sole agents for CHICKERING PIANOS,  
VOCALIONS and PIANOLAS.

## ONTARIO and Ontario Conservatory of Music

WHITBY, ONT., CANADA.  
Offers highest facilities in Music, Art,  
Literature, Elocution, &c.  
Send for calendar to  
Rev. J. J. HARE, Ph. D., Principal.

## J. D. A. TRIPP,

CONCERT PIANIST AND TEACHER  
OF PIANO PLAYING,

Studio: 543 JARVIS STREET,  
Toronto, Canada

## MRS. JEAN D. IVES,

Pianist and Accompanist.  
For Terms and Dates apply to  
10 Phillips Place, Montreal, Canada.

## THE CLAVIER

OFFERS RELIEF TO

Positive Results are assured in this way and Time Saved.  
Claviers Rebuilt and Sold on Easy Terms.  
Send for Illustrated Catalogue and Price List.  
**THE VIRGIL PRACTICE CLAVIER CO., 26 West 15th St., NEW YORK.**

YOUR  
NEIGHBORSYOUR  
PIANOYOUR  
PURSE

FROM THAT NERVE-WEARING  
PRACTICE THAT MAKES THEM  
FEEL THAT PIANO PLAYING IS  
A NUISANCE INSTEAD OF A  
DELIGHT.

FROM THE WEAR THAT DE-  
PRECIATES ITS VALUE.

FROM EXHAUSTIVE DEMANDS  
IN PAYING FOR LESSONS BY  
THE OLD WAY OF GETTING AT  
RESULTS.

Send for Illustrated Catalogue and Price List.

A  
FAULTY TECHNIC,  
The prime cause of inartistic  
piano playing, is the natural  
result of faulty elementary  
technical instruction.

OF THE  
**CLAVIER  
COMPANY  
PIANO  
SCHOOL**

W  
I  
N  
T  
E  
R  
M

## TESTIMONIAL.

BERLIN, 18th June, 1900.  
I have pleasure in stating  
that I have a number of Virgil  
Practice Claviers in use in the  
Stern Conservatoire.  
I have known the Virgil Prac-  
tice Clavier since the year 1897,  
and have had frequent oppor-  
tunity of learning to appreciate  
the extraordinary advantages  
of this instrument, and the  
Method belonging to it. There  
is no question that the use of  
the Virgil Practice Clavier will  
soon become indispensable to  
Pianists in their study, and for  
purposes of instruction.  
GUSTAV HOLLAENDER,  
Royal Professor, Director of the  
Stern Conservatoire of Music.

A. K. VIRGIL, Director, 26 West 15th St., NEW YORK.

OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the highest excellence in Piano Manufacture. We solicit for them the critical examination of the musical profession and the public.

# CHICKERING PIANOS

CHICKERING  
& SONS,

791 Tremont Street,  
BOSTON.

## STERLING Pianos

High Standard of Construction.

DERBY, CONN.

## OTTO WISSNER,

Artistic Pianos,

BROOKLYN, N. Y.

New York, Newark, Jersey City, New Haven.



Wm. Davol  
**Sanders,**

Violin Soloist.  
Pupil of Joachim  
and Halir.  
Late with Berlin  
Philharmonic  
Orchestra.  
Concerts, Ensemble,  
Instruction.  
Address:  
STREINWAY HALL  
New York.



O. HEYWOOD  
**WINTERS**

Vocal Teacher, Choir Director,  
Baritone Soloist.  
Pupils placed in paid choirs when  
capable. Artists' chamber concert  
and pupils' recitals monthly. Free  
voice trial by appointment. Camp  
chairs to rent.  
Studio: 98 Fifth Ave.,  
Rooms 3, 4, 5 and 6, New York.

## BREITKOPF & HÄRTEL,

11 East 16th Street, New York.

LATEST PUBLICATIONS:

FELIX MOTTL,

Pan and His Pipes.

DANCE POEM IN ONE ACT.

(German and English Text.  
Price, \$3.00.



## GÉRARD-THIERS

VOCAL STUDIO,

649 Lexington Avenue, NEW YORK.

# WEBER

LONDON, 4th June, 1900.

GENTLEMEN:

It is my wish, and that of the Opera Company, that the Weber Piano shall be used at the Opera House next season as heretofore. The magnificent Concert Grands which you have sent us for the Sunday night concerts have more than confirmed the impression that in tone quality, power and carrying capacity the Weber has no superior in the World. The leading artists of the Company have privately expressed to me their delight in the instruments (both Grands and Uprights) furnished for their private use, and it is the unanimous verdict that for concert work, as well as for accompanying the voice in singing, the Weber Piano is unequalled. With regards and best wishes for your continued prosperity, believe me,

Very truly yours,

MAURICE GRAU.

To The Weber-Wheelock Co., New York City.

WAREHOUSES:

Fifth Ave., cor. 16th St., NEW YORK. 268 Wabash Ave., CHICAGO.

## EMERSON PIANO.

110 BOYLSTON STREET, BOSTON.

A Piano adapted for Musicians, Teachers, Singers, Studios and Halls. ESTABLISHED 1849.

## STEINERTONE.

The Greatest of all Grand Pianofortes.

THE STEINERTONE COMPANY, MANUFACTURERS.

Warerooms: Chickering Hall, 130 Fifth Avenue, New York.

## Mason & Hamlin PIANOS.

Boston and New York.

J. ANDRUS CRAWFORD,  
Accompanist.  
Teacher of Organ and Piano.  
Studio: 191 East 23d Street, New York.

ALICE M. JUDGE,  
Singing and Piano (Virgil Method).  
679 Vanderbilt Avenue,  
Brooklyn, N. Y.

Dr. Henry G.

## HANCHETT.

Studio: 136 Fifth Ave., New York.

MONDAYS and THURSDAYS.

Pianist, Teacher, Lecturer.

Director of THE ADELPHI SCHOOL OF MUSICAL ART  
—a department of Adelphi College, Brooklyn, N. Y. . . .

## Peabody Conservatory of Music of Baltimore.

HAROLD RANDOLPH, Director.

The Great Musical Centre of the South.

Staff of thirty eminent European and American  
Masters, including

Ernest Hutcheson,  
W. Ed. Heimbach,  
J. C. Van Hulsteyn,

Cecilia Gaul,  
Edwin Farmer,  
Pietro Minetti,

Emanuel Wad.  
Ph. L. Kahmer.

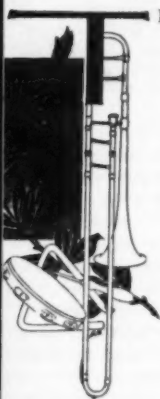


CIRCULARS MAILED ON APPLICATION.





GERMAN HEADQUARTERS OF THE MUSICAL COURIER, {  
BERLIN, W., LINDESTASSE 17, January 16, 1901.



THE musical proceedings of the past week were mostly not of a very exciting nature, and therefore I can afford to be short in the chronicling of them. The foreign invasion is still continuing, and the first one to show up was Alberto Bachmann, a violinist with a Spanish or Italian first name, a German family name, born at Geneva, Switzerland, of Russian parents, having studied with Ysayé, C. Thompson, Hubay and Petri, being awarded a first prize at the Lille Conservatory when only ten years of age, and now living in Paris. If he is not a cosmopolite, then I don't know who is, and after having read this curriculum vitae I went to the Bechstein Saal with great expectations. But, lo and behold! the great international artist turned out to be as small as one can find in any number in every decent orchestra. His technic is not remarkable, his conception has no individuality, and his tone is only fair to middling, which may have been the fault of a poor instrument, which sounded as if it were worm-eaten. He started in with a novelty, a Sonata by Pierre Traut, dedicated to Bachmann. Although it bears the opus number 82, I had never heard of the said composer before, and it is not a burning desire on my part to ever become acquainted with other of his works. But, perhaps, thought I, Bachmann is himself a better composer than performer, and so I stayed for the next number, which consisted of a group of four of his own works. The first of these, an aria, op. 18, started out somewhat in the Bach vein, but I soon found out that it was Bach with the manliness left out, although it was written by Bachmann. The other pieces are not worthy of mention even.

◎ ▲ ◎

Ferruccio Busoni, who gave his first of three piano recitals at the Beethoven Hall on the same evening, has developed the craze of wanting to be original at all hazards. In this endeavor he has more and more transgressed all the lines of beauty, and his readings of standard works have gradually become so outrageously original that last year the critic of the *Vossische Zeitung* called him "unmusical." I am not of that opinion, knowing Busoni to be an excellent musician, with more brains, however, than heart, but I must acknowledge that in touch and tone quality Busoni has retrograded in like measure, as his technic has become more stupendous. His readings are outré, especially as regards dynamic shadings and rhythmic eccentricities. But worst of all are his programs, which can vie with his transcriptions for the palm of doing things quite differently from the way others have done. Thus he began with Rubinstein's G major, op. 88, theme and variations, which I don't think anybody outside of Rubinstein himself ever played in public, and he not all too frequently. It is poor stuff musically, and wearisome to listen to in spite, or perhaps because of the pretentiousness heaped up in this labored work of a composer who was as strong in initial invention as he was weak in thematic development and workmanship.

Then came two transcriptions by Busoni, the one of the well-known D minor organ toccata and fugue by Bach, in which he produced upon the superb Steinway concert grand some imitations of organ effects which were surprising. Otherwise, however, the transcription was without raison d'être, as it could not rival Tausig's from a pianistic viewpoint. Still more uncalled-for was the new transcription of Liszt's "Mephisto Waltz" "leaning upon the orchestra score," as the program says in an

explanatory remark. Liszt's own arrangement is far more effective and characteristic. What was the use, therefore, in trying to outrival Liszt in a field so matchlessly his own?

Next, the program showed four pieces by Ch. V. Alkan, whom the program describes as "the most important piano composer of France." Where, then, does Camille Saint-Saëns come in? The value of Alkan's studies was pointed out by James G. Huneker in THE MUSICAL COURIER many years ago, but while conceding to them some originality of invention, and especially technical merits of no mean order, the very fact that they have been studiously avoided by pianists for concert performance shows that they must be defective in some other ways. And so they are, but it is probably their very bizarre and hyperphantasticalness which made them so attractive to Busoni. The selections were the D minor study in mollosical rhythm, from the twelve studies for all the minor keys, which did not take at all with the audience; just as little as did the G major one from the twelve major studies, and the audience seemed to be more puzzled than entertained by the rightly named Allegro barbero from the same opus, which is a study upon the white keys exclusively, although it stands in F major. Hence the effect of the studiously avoided B flat is really a "barbaric" one. The only one of Alkan's works that pleased the audience was a capriccio, "Le tambour bat aux champs," which seemed to affect the listeners through a glimpse of the "Turkish Patrol," which Michaelis, or whatever the gentleman's name is, contrived, I don't want to say composed, many years later.

Lastly, Busoni dug up three original works by Liszt, which, without damage to his renown, might have remained in oblivion. These were "La Serenata d'orgia," a fantasia upon two themes from the "Soirées Musicales" of Rossini, which forms No. 1 of Liszt's op. 8, and shows, what we all knew anyhow, that Liszt could play and write for the piano cleverly at the early stage of his career in Paris; "Hérode élégiaque," which is in reality the first edition of Liszt's Fifth Hungarian Rhapsody, and which in this latter version I dislike a little less than I did the original one with which Busoni made me acquainted, and third, and I hope last, a "Valse Caprice" upon two themes from "Lucia and Parisina," which is a mere virtuoso piece as impure as it is unsimple. It is hard to play, but Busoni got through without broken fingers, which speaks well for their powers of endurance, and without broken hammers and strings, which is to the credit of the manufacturers of the Steinway pianos, New York, London and Hamburg.

◎ ▲ ◎

William Oetting, from Pittsburg, who has been studying organ with Egidi and composition with Boise, gave a recital on Thursday at the Church of the Apostle St. Paul. Here is a young man whose character, talent and industry must have made it a privilege to direct his studies. America needs just such conscientious artists as Oetting. His high ideals and skill will doubtless influence a large environment wherever he may establish himself, and always for good.

Mr. Oetting was assisted by Miss Lina Marschall, soprano, and by a stringed quartet, composed of lady artists. The program read as follows:

Fantasia and Fugue for organ.....	Bach
Aria for soprano.....	Duranti
Agnus Dei, from Coronation Mass.....	Mozart
Adagio from B flat, string quartet.....	Haydn
Prelude and Fugue in B major, for organ.....	Saint-Saëns
Three Christmas Songs, for soprano.....	Cornelius
Die Hirten.....	
Die Koenige.....	
Christus, der Kinderfreund.....	
Pastorale in E major, for organ.....	César Franck
Adagio ed Appassionato from the op. 18, No. 1, String Quartet.....	Beethoven
Concertsatz in C minor, for organ.....	Thiele-Haupt

The organ in this church is large and quite modern. It is provided with all the appliances that make it possible for a player to shade his performances dynamically and in color. Until recent years plastic renderings were impossible on German organs.

Mr. Oetting used the large resources of this fine organ with great discretion and good taste. His registration was especially fine in the César Franck Pastorale, and in the accompaniments. His command of the keyboards and pedals was in all that he attempted fully adequate, and his tempi were satisfactory. The renowned Bach work was performed in broad and dignified style, the Thiele Concertsatz in extremely brilliant manner.

Miss Marschall sang purely and musically, but some of the selections made too much use of her middle register, which is rather weak.

The stringed quartet was much above the average, and they added materially to the evening's attractions.

The large audience seemed to thoroughly enjoy the program, and Herr Egidi, organist and pedagogue, looked satisfied.

◎ ▲ ◎

Miss Irene von Bremerberg, who gave a concert at the Beethoven Hall, had a fashionable audience and performed her share in Brahms' A major Sonata for violin and piano in a musically acceptable manner, though the principal share, especially as regards rhythmic energy, belongs to the pianist, Alfred Schmidt-Badekow. For a successful performance of the Paganini D major Violin Concerto the young concert-giver's technic is not yet sufficiently well greased.

Harry Raccoli, a baritone, who sang Arnold Mendelssohn's innocuous settings of three of Goethe's Harfner's Lieder and Tchaikowsky's suggestive "In the Midst of the Ball," will not set the North River on fire, even if he should ever reach New York, which for your and his sake I hope will be spared him by fate.

◎ ▲ ◎

And a like remark would apply quite fitly to Karl Ekman, a pianist from Helsingfors, where he studied first with Busoni, and later on at Berlin with Professor Barth. His performance of the Beethoven E flat Concerto was a painstaking reproduction, without color, features or character of its own. Why a man should undertake the trip from the capital of Finland to the capital of Prussia in midwinter, if he has nothing more important to say than Mr. Ekman did at this concert of his at the Beethoven Hall, I am at a loss to understand. But he must have understood it to his loss when he woke up the next morning and read the Berlin criticisms, besides having to foot Mr. Wolff's managerial bill for the assistance of the Philharmonic Orchestra, the rent of the hall, printing, advertising and sundries. If Mr. Ekman had half the fire, artistic, of course, I mean, of his little wife, the concert singer, there would be hope for him; but this way he should stop at Helsingfors, where there are fewer pianists than in Berlin.

◎ ▲ ◎

Joseph Loritz, of Munich, who gave a vocal recital at Bechstein Hall on the same evening, has quite a beautiful and resonant baritone voice of considerable range, but with not sufficient power of control over his vocal organ. Disturbing also to North German ears is the pronounced Bavarian dialect of the young artist. Among the modern Lieder upon his program were some by Max Reger, who officiated as excellent accompanist at this concert, but whose lyrics are more sweet than original or in any other way distinguished.

◎ ▲ ◎

Hedwig Wiszwianski is another of the several pupils of a renowned pedagogue of pianism I have so far had a chance to hear, who play harder things than they can manage and whose appearance in public is, to say the least, a premature one. More false notes than she disseminated all through and all over the Beethoven so-called "Appassionata" Sonata, and more mistaken ideas of thematic contents than this more spirited than spiritual young lady displayed on this occasion, I have rarely had to endure within the course of one single sitting. I begged to be excused, therefore, from having to listen to the remainder of the program.

◎ ▲ ◎

In jumping from the Bechstein to the Beethoven Hall I did not jump from the frying pan into the fire, but again right into the midst of the "Appassionata" Sonata, this time performed with at least the correct notes, if not exactly a very exhausting, or even satisfying, reproduction of the emotional side of Beethoven's noble work. Nor did Anton Foerster, who was the recital giver of whom I speak, please me over greatly in his Schumann and some of his Chopin selections, for he is more of a virtuoso than a poet at the piano. Foerster, however, has a predilection for Bach, and his masterly arrangement for piano of the organ Toccata, Aria and Fugue in C brought him several recalls. In the middle of a program—where, by the

bye, one rarely finds his name—when the gastric juice of the musical stomachs has been started, Bach's virile thoughts seem more palatable to the masses than at the beginning. Before long pianists will perhaps learn the value of saving the best for the last, and serve Bach more often as dessert at their concerts.

In the last group of pieces upon Foerster's program was a Prelude and Pastorale, op. 1, by H. Cleve, and a waltz by Sapellnikoff. Cleve is a young Norwegian studying in Berlin, and has written some neat salon pieces. He is a talent, but not an unusual one. Sometimes his efforts to be original in his harmonies make him a trifle banal, and in the raiment of "Cavalleria Rusticana" some of his ideas seem pretty scantily dressed during this cold winter weather.

The Sapellnikoff Waltz, also an op. 1, is of far different calibre. This charming piano piece must of course be well performed, and Foerster did play it delightfully.

After Liszt's F minor Study and Tarantelle from "Venezia e Napoli" there were the usual ovations, this time in the shape of laurel wreaths and of course encores, which latter are now characteristics of Foerster's concerts. His popular success on this occasion was the greatest he has yet achieved in Berlin.

● ▲ ●

The first of two chamber music soirées of the Hollaender Quartet brought an interesting program in the performance of which our friend Otto Hegner, the quondam wonder child, took an active share. Heinrich Kiefer, a cellist of more than average technical ability, took the place of Hekking in the organization. With Professor Hollaender as musical leader, these gentlemen vouchsafed a reproduction of Brahms' G major, op. 111, Piano Quintet, which left little to be desired in the way of perfection of ensemble.

As a novelty upon the program figured Hans Huber's Fifth Sonata, for piano and violin, in E major. This latest op. 112 of the fertile Swiss composer is less interesting than I had anticipated, for it is rather meagre in thematic contents, and, to make up for the paucity of ideas, the author indulges in the redoubtable tactic of repeating his themes over and over again without varying them sufficiently in contrapuntal or other treatment to make the reiterations more palatable. Hegner, who played the piano quite reasonably in the quintet, began to pound his instrument in the greater part of the sonata, and thus killed his partner, although he made a game fight for a hearing.

● ▲ ●

Raoul Pugno, the eminent French pianist, increased at his second concert the number of admirers he had made at his debut, and his success was as genuine as it was deserved. He gave us this time a Mozart Concerto, which was an absolute novelty. It was the Ninth Concerto, and in the key of E flat, but not the fairly well-known one in that key. This concerto, on the contrary, I had never heard before, and cannot remember either to have seen

it upon a concert program during the quarter of a century of my almost daily concert attendance. It proved a delightful surprise, and was a genuine treat in the French artist's refined and polished reproduction. Especially charming and replete with taste and correct feeling of the style of the composer were also the several small cadenzas Pugno interpolated in this work. The tempi of the final Presto, however, was so fast that the Philharmonic Orchestra's woodwind had trouble in keeping up with the soloist, albeit they did their utmost, and Rebicek is always at his best when accompanying a superior artist. He is such a *routinier* that inferior soloists, who don't especially interest him, are not always accompanied as attentively as should be the case, but I found Rebicek, who is a thorough musician, an excellent accompanist, when he has to deal with somebody where his mettle is called into play.

Pugno's own Concertstück in E minor proved a disappointment, as far as contents are concerned, for the whole work is based upon a motive of only three notes, but what he does with them is all the more astonishing. Starting out with a Lento full of Grieg-like harmonies, he draws out his motive into a piquant intermezzo and into a whirlwind finale in the major key, which is pianistically, as well as orchestrally, highly brilliant and irresistibly effective. Rosenthal, who was at the concert, spoke of the work in his own clever way, and characterized its contents and facture with the terse remark: "First Pugno put down the fingering for this Concertstück and then he wrote down the music."

The Liszt arrangement of the Schubert "Wanderer Fantaisie" closed the program, but not the concert, for Pugno was performing a Liszt Hungarian Rhapsody as his first encore when I left Beethoven Hall.

● ▲ ●

The most important concert of the last eight days was that of the Philharmonic Chorus, which, under Siegfried Ochs' guidance, performed Liszt's "Christus," a work which had not been heard here in many years. To New York it is not so unfamiliar as it is to Berlin, for I remember reproductions of Liszt's most weighty and valuable vocal work in the early 80's, under Dr. Leopold Damrosch, and later on under his son with the Oratorio Society, and Theodore Thomas likewise performed it, both at New York and Brooklyn, with the Choral Society he had founded. By far the best performance of the "Christus," however, I ever attended was the one at Aix-la-Chapelle last Whitsuntide, on the occasion of the Netherish Music Festival. Musikdirector Schwickerath, of that city, had trained especially well his unique à capella chorus, which consists of only select voices and the most musical members of his choral organization.

Hence the "Stabat Mater Speciosa," which, with its mediæval and really churchly harmonies and its Gregorian chant-like theme, is to me the pearl of the entire oratorio, was sung at Aix-la-Chapelle flawlessly and with the greatest euphoniousness, as well as beauty and purity of tone. This was not in like manner the case at last night's performance, where every time the organ made its entrance

the difference in pitch became painfully noticeable. The great orchestral apparatus did also not fulfill its functions in quite as smooth style as could have been wished, for Siegfried Ochs, perhaps one of the world's best chorus masters, a man with the most acute ear and sense for musical refinements, often fails to realize his artistic intentions, so plausibly explained and accurately carried out in rehearsals, when he stands stick in hand before the big body of the combined chorus and orchestra and the huge mass of people filling the hall behind him. On the whole, however, the performance was a worthy one in every way and fully adequate to give a correct idea of the many beauties of the work. That the latter nevertheless in its entirety becomes toward the close slightly wearisome is principally due to its lack of polyphonic writing. The Shepherd's toying playfulness in the long drawn out first part, with its lengthy repetitions, and the triviality of the principal portion of the work, the Founding of the Church, are also in some measure to blame for this feeling of monotony which pervades the work as a whole, but its gravest fault, as I said before, is Liszt's eternal homophony, which is least suited for the style of sacred music. Of the many soloists the score of "Christus" calls for, the only really satisfactory one was Mrs. Emilie Herzog, from the Royal Opera House, while Carl Scheidemantel, the renowned Dresden baritone, was really disappointing in "The Beatitudes," because of uncleanness and uncertainty of intonation. Also Charlotte Huhn, the once glorious contralto, did not come up to expectations raised by former vocal interpretations of hers.

● ▲ ●

As interesting to Americans I want to mention incidentally that a Mason & Hamlin organ was used with telling effect at this reproduction of Liszt's "Christus," and the same instrument, which has quickly gained friends and admirers in this country, also played an important part at the previous night's concert of the baritone, Alexander Heinemann. The program of this contained Paul Ertel's ballad, "Die Wallfahrt nach Kevlaar," a setting of Heine's celebrated poem for baritone, string quartet and Mason & Hamlin cabinet organ, in which my learned colleague makes use of the human voice in a somewhat novel contrapuntal fashion, while the said instrument is introduced with skill and an evident knowledge of all its resources. The composition itself is worthy of a place upon any first-class concert program, and should be sung soon in the United States.

● ▲ ●

In last week's budget I spoke of attacks some French critics made upon Felix Weingartner because of the non-mention of French composers in his pamphlet on "The Symphony After Beethoven." Regarding a reply, which Weingartner was asked to furnish on the subject, the famous conductor expresses himself as follows: "I find no reason for an answer, considering that the second edition of the essay, which just appeared, anyhow takes notice of some modern French composers, and as I may

Long Distance Telephone:  
Harrison 2255.

## HANNAH & HAMLIN,

HIGH CLASS MUSICAL ARTISTS.

Fine Arts Building,  
CHICAGO.

### CHICAGO ADVERTISEMENTS.

**HELEN BUCKLEY,** SOPRANO. ORATORIO, CONCERTS, RECITALS.  
Vocal Instruction.  
5316 MADISON AVENUE, CHICAGO.

**MARY WOOD CHASE,** PIANO VIRTUOSA.  
For Terms, Dates, &c., address HANNAH & HAMLIN, Managers,  
Personal address: 3031 Prairie Avenue. 522 & 523 Fine Arts Building, CHICAGO.

**Mrs. GEORGE A. COE,**  
(BARTH and MOSKOWSKI)  
Pianist and Lecturer, 640 University Place, EVANSTON, ILL.

**FRANK T. BAIRD,**  
THE ART OF SINGING.  
34 Monroe St., Chicago, Ill.

**NINETEENTH YEAR**  
1899-1900.  
Mrs. REGINA WATSON'S SCHOOL  
for the  
HIGHER ART OF PIANO PLAYING.  
377 Indiana Street, Chicago, Ill.

**Mme. DOVÉ BOETTI**  
VOCAL SCHOOL.

**EDWARD MEEK,**  
BARITONE.  
Pupils Accepted.  
904 Fine Arts Building, Chicago.

**Mr. & Mrs. BICKNELL YOUNG,**  
67 Kimball Hall,  
CHICAGO, ILL.

**JEANNETTE DURNO,**  
Concert Pianiste.  
STUDIO:  
722 Fine Arts Building, CHICAGO.

**Opera, Concert, Oratorio.**  
SPECIALTY:  
Coaching for English Operatic Stage.  
83 Auditorium Building,  
CHICAGO.

**THE SPIERING QUARTET,**  
708 Fine Arts Building, Michigan Boulevard, CHICAGO.

**MAURICE ARONSON** PIANIST. Auditorium Building, (Tower, 1406.) Chicago.  
Concerts, Recitals, Musicales, Lectures.  
For the past four years chief assistant to Leopold Godowsky. Four Competent Assistants. Write for circular

**Miss CHRISTINE FARNESE.** Vocal School.  
Certificated pupil of Mme. MARCHESI.  
301 State Street, MADISON, WIS.

**HOLMES COWPER,** TENOR.  
Kimball Hall, Chicago.

**CLARA G. TRIMBLE,** SOPRANO.  
Address 619 Fine Arts Building, Chicago.

**W. C. E. SEEBOECK,** PIANIST, Just returned from Europe, where he made very successful appearances.  
Studio 727 FINE ARTS BUILDING, CHICAGO, ILL.

**MABELLE CRAWFORD,** Contralto, Just returned from Europe.  
Management:  
HANNAH & HAMLIN, Fine Arts Bldg. or 5223 Indiana Ave., Chicago.

take it for  
are so we  
me for an  
profession  
pens, mor  
and elsew  
answer."

The pe  
are becom  
in Berlin.  
St. Georg  
position, s  
are made  
The progr  
Bach, Bee  
besides tw  
Mr. Thom  
and at the  
pupil of P  
address is  
lottenburg,

Germany  
educational  
certs for so  
the past v  
2,270 pupils  
piennigs, v  
portion of  
borne by t  
and the cyc  
The city co  
an annual  
Verein on  
for school  
The first o  
gram consi  
as female ar  
the works a  
composers p  
the conduct  
ducted alter

Richard S  
enna in per  
increased K

CHICAGO

The Large  
COLL  
The finest

SCHOOL  
ACTING

DR. F. ZIEG  
HANS VON  
REINHARD  
RUDOLPH C

RE

HARRISON  
M.  
Studio 6,  
.. 241 ..  
Wabash Ave.,  
CHICAGO.

D. A. GLI  
Th

EARL R. D  
VI

VICTOR

AME  
JOHN J. HATT  
ALL BRAN  
JOHN J. HATT  
H. SPENCER, GE  
ARD GUN, HO  
BACKETT, NOY  
GLENN HALL, F  
Catalogue



take it for granted that my efforts in behalf of Berlioz are so well known in Paris that no one can seriously take me for an enemy of French music. That utterances of professional opinions are taken for personal ones happens, moreover, in Germany just as well as in France and elsewhere, and silence is in all such cases the best answer."

© ▲ ◎

The periodical recitals given by pupils of C. G. Thomas are becoming a feature in Anglo-American musical life in Berlin. Mr. Thomas is well known as the organist of St. George's Church and as a skillful teacher of composition, singing and piano. The results of his teaching are made manifest in some of these miniature concerts. The program now before me contains compositions by Bach, Beethoven, Mendelssohn, Chopin, Gounod, Grieg, besides two songs composed and sung by a talented pupil. Mr. Thomas was trained for his profession in London and at the Leipsic Conservatory, where he was a favored pupil of Professors Jadassohn and Reinecke. His postal address is C. G. Thomas, No. 60 Berlinerstrasse, Charlottenburg, Berlin.

© ▲ ◎

Germany is beginning to pay closer attention to the educational influence of music upon young minds. Concerts for school children were given in Hamburg during the past winter, and had an average attendance of 2,270 pupils. As the price of admission amounted to 10 pfennigs, viz., 2½ cents American money, only a small portion of the expenses was covered, the deficit being borne by the Hamburg Society of the Friends of Music, and the cycle of concerts will be continued in the future. The city council of Breslau went still further by decreeing an annual subvention of 20,000 marks to the Orchestra Verein on condition of the society's giving four concerts for school children in the course of the winter season. The first one of these took place recently, and the program consisted of symphony movements, mixed, as well as female and male choruses. Short analytical sketches of the works and biographical notes about their respective composers preceded the performance. Moszkowski was the conductor, and in Hamburg the concerts were conducted alternately by the best musicians of the city.

© ▲ ◎

Richard Strauss will conduct his "Heldenleben" at Vienna in person on the 23d inst., the orchestra being the increased Kaim Orchestra of Munich.

Cosima Wagner and her daughter Eva have arrived in Berlin, and will stay here for quite a while, the sojourn being in connection with next summer's Bayreuth festival performances, in which a good many of the best artists of the Royal Opera House, including Court Conductor Dr. Muck, will take an active part.

© ▲ ◎

Arthur Nikisch produced for the first time at the Leipsic Gewandhaus yesterday Josef Frischm's "Athenian Spring Roundelay," for female chorus, with orchestra, which novelty is reported as having met with an enthusiastic reception.

© ▲ ◎

Paderewski has decided upon postponing his proposed German tournee, for which everything had been arranged, until next fall, as he wants to complete the orchestral score of the final scene of his opera "Manru" before he undertakes to play in public again.

© ▲ ◎

Among the musical callers at this office during the past week were Miss Vera Maurina, the Russian pianist, who had lately been playing with pronounced success in her native country; Edward Schirmer, the American pedagogue and pianist, together with his pupil, Miss Dorothy Lethbridge, a young English woman, who is to make her pianistic debut here in a recital of her own next Friday night; Hugo Gorlitz, who, for his newly established musical agency in London, came to Berlin to attend the piano recital of Godowsky, whose management for England will be henceforth in Mr. Gorlitz's hands; Michael Banner, the American violinist, who will concertize here a few days hence; Miss Elfrieda Rhoda-Neuberger, of New York, who returned from a short guesting trip to Cassel, where they offered her a five years' contract, which was not accepted by the talented young American soprano; Fritz Delices, the English composer, who will soon have some of his works performed here at a Philharmonic popular concert; Mrs. Robert Freund, Mrs. Anna F. and Miss Beatrice M. Davidson and Paul Schmidt Elgers.

O. F.

#### De Wienzkowska Pupil Plays.

THE Misses Preston, who were formerly prominent in society, but whom fickle Dame Fortune has brought to reduced circumstances, gave a chantant at the Waldorf-Astoria last Friday afternoon. Between 400 and 500 women and a "sprinkling" of men assembled in the Astor Gallery to enjoy this unique affair.

The serious musical numbers were contributed by Miss Ida Mampel, pianist, and Hobart Smock, tenor. Miss Mampel, who is studying this winter with Mme. De Wienzkowska, head of the Leschetizky School of Piano Playing, showed on Friday a marked improvement in her performance, and the healthful influence of a conscientious and able teacher. The little girl, who is not yet twelve years old, possesses something more than mere imitative talent. Her style is broad, musical and decidedly individual. Ida played a dainty gavot by Silas, and Liszt's "Liebestraum," and the audience recalled her several times and compelled her to add an extra number, and she played for this one of the shorter Chopin Preludes.

Mr. Smock sang delightfully "So Dear a Dream," by Albert Mildenberg, and "Ich Liebe Dich Allein," by Meyer-Helmund. The remainder of the program was of a high grade vaudeville style. Among the patronesses

were Mrs. Astor, Mrs. John Jacob Astor, Mrs. Theodore Roosevelt, Baroness Fava, Countess di Cesnola, Mrs. John D. Carlisle, Mrs. Edward Kelley, Madame de Navarro, Mrs. J. Hooker Hamersley, Mrs. George Jay Gould, Miss Evarts and about 100 other women equally prominent.

#### People's Symphony Concert.

THE orchestra at the second People's Symphony concert played better than at the first, and there was still greater improvement in the performance at the third concert in the large hall of the Cooper Union last Friday evening.

Ernst Bauer appeared for the first time as concertmeister, and Conductor Franz X. Arens made another additions to the strings that helped to strengthen the tone quality. Now if the painstaking conductor will begin his concerts promptly on time and cut off encores, the temper of some people in the audience will not be disturbed as was very much the case Friday night. Arens and the orchestra started the symphony for the evening about the time when the concert should be over, and the result was that a hundred left after the first movement and several hundred after the second. The symphony played was the second by Beethoven.

Adhering to his chronological plan, Conductor Arens introduced Gluck, Beethoven and Mozart to his audience. There was another Beethoven number besides the Second Symphony, the "Gold" aria from "Fidelio," sung in a highly pleasing manner by the young basso, Richard Byron Overstreet. Miss Louise B. Voigt, the other vocal soloist, sang one of the very few dramatic airs by Mozart, "Martern Aller Arten," from "Seraglio." This air, of fire and defiance, so different from Mozart's music generally, was admirably suited to Miss Voigt's voice and breadth of style, and the singer was rewarded with numberless recalls, and finally repeated a part of her solo. Heinrich Gebhard played Mozart's D minor Piano Concerto as several hundred conservatory pupils could have played it. The pianist was compelled to respond with an encore.

The Gluck number heard at the concert was the overture to "Iphigenia in Aulis," the Richard Wagner arrangement.

#### Grosse-Thomason Musicales Meeting.

ME. BERTA GROSSE-THOMASON, the pianist and teacher, gave one of her interesting musicales meetings at her private studio, 61 Tompkins place, Brooklyn, on Tuesday afternoon, February 5. Three of Madame Thomason's advanced pupils played, and these were assisted in a delightful program by Messrs. Goeringer, violinist, and Anderson, cellist. The program follows:

Il Penseroso.....	Heller
Dora Brennecke.	
Trio, G major, second movement.....	Haydn
Adele Roch, W. E. Goeringer and O. Anderson.	
Ich Liebe Dich (piano transcription).....	Grieg
Julia H. Fincke.	
'Cello soli—	
Widmung .....	Popper
Romance .....	Van Goens
O. Anderson.	
Poem .....	MacDowell
Nocturne, F major.....	Chopin
Novelette, E major.....	Schumann
Grace Pinney.	

### CHICAGO MUSICAL COLLEGE.

DR. F. ZIEGFELD, President.

The Largest and Most Complete Institution of Musical Learning in America.

COLLEGE BUILDING, 202 MICHIGAN BLVD.

The finest structure in existence devoted exclusively to a Musical College.

SCHOOL OF **MUSIC** ELOCUTION, ACTING, **MUSIC** ORATORY, LANGUAGES.

BOARD OF MUSICAL DIRECTORS.

DR. F. ZIEGFELD, DR. LOUIS FALK, HANS VON SCHILLER, WILLIAM CASTLE, BERNHARD LISTEMANN, S. E. JACOBSON, RUDOLPH GANZ, CHARLES GAUTHIER.

HERMAN DEVIKES.

HART CONWAY, Director School of Acting. Catalogue Mailed Free.

## CHICAGO ADVERTISEMENTS.

**HARRISON M. WILD** CONCERT ORGANIST.  
Studio 6, 241 Wabash Ave., CHICAGO.  
Piano and Organ instruction.

**O. A. CLIPPINGER**, The Art of Singing, Conductor, 410 Kimball Hall, Chicago, Ill.

**EARL R. DRAKE**, VIOLIN VIRTUOSO. Teacher. Studio: Kimball Hall, Chicago.

**VICTOR GARWOOD**, Kimball Hall, Chicago.

### AMERICAN CONSERVATORY,

JOHN J. HATTSTAEDT, Director. Kimball Building, 243 Wabash Avenue, CHICAGO. ALL BRANCHES OF MUSIC. DRAMATIC ART. TEACHERS' TRAINING DEPARTMENT.  
JOHN J. HATTSTAEDT, VICTOR GARWOOD, ALLEN H. SPENCER, GERTRUDE MURDOUGH, GLENN DILLARD GUNN, HOWARD WELLS, PIANO; KARLETON HACKETT, NOYES B. MINER, HOLMES COWPER, GLENN HALL, RAONA LINNÉ, MABEL GOODWIN. Catalogue mailed free. 243 Wabash Avenue, care of American Conservatory

**ALLEN SPENCER**, PIANIST. Concerts, Recitals. Address: KIMBALL HALL, CHICAGO

**KARLETON HACKETT**, Teacher of Singing, Kimball Hall Chicago

**MARY PECK THOMSON**, SOPRANO, 620 Fine Arts Building, CHICAGO.

**CAROLYN LOUISE WILLARD**, CONCERT PIANIST. Instruction. Pupil of Ernst Jedlicska, Bloomfield-Zeiser. For terms and dates address 4164 Lake Avenue, Chicago.

### Mrs. THEODORE WORCESTER, Pianist.

Pupil of LEOPOLD GODOWSKY. Concerts, Recitals and Salon Musicales. Recitals from Russian Composers. ADDRESS: 1402 Auditorium Tower, CHICAGO

### R. CAPOUL CUTTRISS WARDE, SINGING MASTER.

The teacher of many prominent artists now before the public. Send for list. STUDIO: No. 911 Cable Building, Cor. Jackson and Wabash, CHICAGO.

### MINNIE CRUDUP VESEY, MEZZO CONTRALTO.

CONCERTS, RECITALS, VOCAL TEACHER, COACHING. Address HANNH & HAMLIN, 523 Fine Arts Building, CHICAGO.

### Gottschalk Lyric School. Musical and Dramatic.

CATALOGUE MAILED ON APPLICATION. L. G. GOTTSCHALK, Director. KIMBALL HALL, 243-253 Wabash Ave. CHICAGO.

### MUSICAL KINDERGARTEN FOR THE PIANOFORTE

BY FANNIE CHURCH PARSONS. For full information concerning normal instruction or children's class work, address MRS. PARSONS' NORMAL TRAINING SCHOOL, Handel Hall, CHICAGO, ILL.



616 Twelfth Street, N. W.,  
WASHINGTON, February 2, 1901.

**H**OW is it possible for a student's paradise like Washington to exist in these days of progress and advertisement and the students not be here to profit by its wonderful resources?

Here is the capital of the United States, visited daily by hundreds of tourists, and with the eyes of the whole country focused upon it—a model city, upon which the Government has expended millions of dollars. Beautiful buildings, beautiful streets and parks adorn it. No factories are allowed to disfigure its avenues, no smoke to taint its atmosphere. Mild and pleasant the weather, and almost continuous the clear sunny days. All physical conveniences are here. The inhabitants are hospitable and possess refined manners. Everyone is easy-going and good-natured, and the wheels of municipal government are so well greased that friction is almost impossible. The superiority of our menus, too, on account of the great variety of edibles at reasonable prices and also because of the prevalence of good cooks, is not to be sneezed at. It is a bicycle city, and one can ride to any part of it on the wide asphalt pavements. No elevated railroads to distract the mind and no long distances to travel on cars before reaching the principal centres, unless you are a suburban.

So much for the physical comforts which Washington offers her inhabitants. Now in regard to the equipments for their mental well being. One of the greatest libraries, if not the greatest, in the world is here. There are many other advantages here which furnish opportunities for mental advancement, but the Congressional Library is the one great attraction which should make the city of Washington pre-eminently a city for students, artists and scholars. Let me mention a very few practical advantages which this wonderful building offers to the American people. An adequate description of it would be impossible.

Omitting any mention of the wonderful architecture and interior decoration of this modern palace, consider only its usefulness to the student. The Government intended the Congressional Library as a grand reference library for its Senators and Representatives and other high officials of the country. Here the nation's solons might obtain the most exhaustive material for their renowned speeches. The most complete manner of stocking its shelves with everything its great men could desire was to put in this vast collection every book which was copyrighted in the United States. Such has been and still is the practice. When a book is copyrighted the publisher must furnish our Government with two copies; one for the copyright department and one for the library. The indexing of this vast collection of books is very elaborate.

Take the subject of music for instance. The student can find a list of musical books under the general subject of "Music." He can find any particular book he wants by searching the list of authors or subjects. He can also choose books according to the year in which they were

written. Thus, all books copyrighted since 1898 are catalogued in one separate division, so that if he chooses he may select only the most recent books on his subject. Then there are complete indexes of subjects treated in the bound volumes of magazines, also according to the year, and the editors' names are in the most recent index. Of course, I looked in the drawer marked "B" and there found the name of the editor-in-chief of THE MUSICAL COURIER.

Now let me dilate a little on the physical conveniences of this monumental edifice. As the Congressional Library was intended for our greatest men, everything about the place is sumptuous, palatial. The service is almost perfect. According to the theory, everyone who enters the building is for the time being a statesman and must be treated accordingly. The citizen from New York who is in the habit of being pushed and trampled upon by ignorant conductors, and indiscriminately clubbed or insulted by impudent policemen, enters the Congressional Library. An attendant stands at the door ready to check his umbrella and parcels. All his inquiries are answered as politely as if he were the President. Doors are held open for him to pass through. The elevator man fairly beams at him with the pleasure he feels at carrying him safely to his destination. An elevator man in the Congressional Library would never bounce and jounce or jostle his passengers. He seats himself in a luxurious chair by an ample desk in the reading room. The courteous attendants bring him the books he desires, and attend to his every comfort. He is a king in an Oriental court—or, at least, a king could not be better served. An excellent café in the building furnishes meals at all hours, so that one could almost live in the place, spending the whole day there in study under the most favorable conditions.

What can be said of the wonders of the periodical room and of the music department? They are too vast to even touch upon in this article. It is not my object to do so. What I want to point out is this: Here stands this wonderful building. Here in this city are collected these wonderful resources. Here a beneficent Government furnishes all the environments so helpful to the ambitious student. Thus he is endowed. Our Government says to him: "Come here to this great educational centre and I will not only furnish all materials for your study and enlightenment, but will make all the surrounding conditions almost perfect to encourage and stimulate you to greater efforts."

But the trouble is that the students are not here to enjoy all these benefits. Washington, like a buried city of antiquity, is hidden from the world. Her great resources are practically undiscovered. A few people are seen in the wonderful reading room I have so inadequately described when every seat should be taken. Two or three students will be seen in the music department, and the largest number of people in the periodical room, which, however, is never crowded.

Where are the great universities, art schools, conservatories which should grace our capital? They will be here some day when the great resources have become sufficiently advertised. How long will it be? Washington is only a social and political centre now. What does the New York politician here care about W. J. Henderson's new book on "The Orchestra"? And will the debutante care to go up into the music department and look over some of the Brahms piano music which she compares with the opinions of James Huneker in his "Mezzo Tints" on the shelf? Here is the trouble. Is it the fault of the city? No, a thousand times no. It is the people. We have the right books, the right music, the right climate, the right streets, the right everything, but the wrong people.

● ▲ ●

The week opened with a Sunday night Saengerbund concert, in which Mrs. Blanche Muir Dalglish, Anton

Kaspar, Horatio Rench, James Nolan, Miss Latimer, H. O. Cook and T. A. Murray were the participants. Henry Xander, the director, is composing the music for a poem written by President Claudy, of the society, which will be sung by the chorus at their next large concert.

● ▲ ●

The second concert of the Choral Society came off successfully, as their concerts always do. The society presents "Hora Novissima" at its next concert, and Horatio Parker is coming on to direct the rehearsal on February 11. Next Monday a lecture on this oratorio will be given in the club rooms.

● ▲ ●

On Saturday Harry W. Stratton gave an organ recital at First Congregational Church. He played selections by Rheinberger, Guilman, Bach, Wolstenholme and Hollins. He was assisted by Mrs. Elsie Bond Bischoff, coloratura soprano, who sang songs by Gounod, Henschel, Chadwick, Chaminade and David. The recital was under the direction of Dr. Bischoff, and the audience was reported to have been well pleased with the rendition of the various numbers.

● ▲ ●

Our Marine Band leader, W. H. Santelmann, is to start shortly for a tour through the United States. The band is at present giving weekly concerts as an orchestra, in its new music room at the Marine Barracks. The new Washington Philharmonic Orchestra, under the direction of Mr. Santelmann, gives its second concert on Sunday evening, with Mrs. H. Clay Browning, soprano; Charles Rabold, baritone, and Miss Bertha Thiel as soloists.

● ▲ ●

Jacques Vanpoucke, principal clarinetist of the Marine Band, has been participating in several New York chamber music concerts of importance. He is one of the most frequent soloists at the Marine Band concerts.

BERENICE THOMPSON.

#### Italian Opera at St. Petersburg.

A FRIEND writing from St. Petersburg announces the opening of the annual season of Italian opera at the Russian capital. The personnel of the company engaged includes:

Soprani—Mesdames Sigrid Arnoldson, Tetrassini, Wermez and Kruzenica.

Mezzo soprani and contralti—Mesdames Fabbri and Zawner.

Tenori—Angelo Masini, Constantino and Longobardi.

Baritones—Mattia Battistini and Vittorio Beombara.

Bassi—Arimondi, Fiegna and Silvestri.

Conductors—Zuccani and Clivia.

The season opened with "Traviata," and for weeks in advance the house was sold out. Besides "Romeo and Juliet," "Mignon," "Faust," "Hamlet," "Carmen" and "The Barber," Tschaikowsky's opera, "Eugen Onegin," will be presented during the season.

#### Godowsky.

THE bookings of this extraordinary pianist who, although one of us, had to be discovered for us by a triumph in Berlin, show not a single open date in February except necessary time for travel, and March and April dates booked so closely that long before he returns from the Pacific Coast his time will be filled solid.

Among his important appearances in March are engagements as soloist with the Chicago Orchestra, Boston Symphony in Boston, New York, Philadelphia and Providence; Kneisel Quartet in New York and Boston, and New York, Boston and Philadelphia recitals.

**OLIVER WILLARD PIERCE, Pianist,**  
METROPOLITAN SCHOOL OF MUSIC, INDIANAPOLIS.

#### ST. LOUIS ADVERTISEMENTS.

**HOMER MOORE, BARITONE.**  
The Odeon, St. Louis, Mo.

**Beethoven Conservatory of Music** Established 1871.

ALL BRANCHES OF MUSIC TAUGHT. THE BROTHERS EPSTEIN, Directors.  
One of the oldest and best known musical institutions in the United States. Send for Catalogue. 23D AND LOCUST STS., ST. LOUIS, MO.

**MRS. STELLA KELLOGG HAINES,**

VOCAL INSTRUCTION.

101, 102, 103 Vista Building, Cor. Grand and Franklin, ST. LOUIS, MO.

**ALEXANDER HENNEMAN,**  
VOCAL CULTURE.

Opera.  
Coaching.

Oratorian.

Henneman Hall, 2723 Olive St., ST. LOUIS.

**HARRY J. FELLOWS, Tenor.**

**HENNEMAN HALL,**  
OLIVE STREET,  
ST. LOUIS, MO.

**MME. LUADA WILLARD, SOLO HARPIST,**  
Bureau CHARLES H. WILLARD,  
4428 Forest Park B'ldg., ST. LOUIS, MO.



## MUSIC IN

## BROOKLYN.

IN the matter of recitals, members of the Brooklyn Institute have had a feast this season. Another of these entertaining evenings at Association Hall, last Wednesday evening, introduced Miss Maud Powell, an artist whom the musical world has not rated too high. She is a divine artist, this woman violinist, possessing, as she does, both temperament and classic poise. Earlier in the season Miss Powell played at the concert of the Brooklyn Arion, but her appearance last Wednesday evening was her first at a recital on this side of the Bridge.

Miss Powell's playing proved a joy to the soul. A prominent teacher of the violin declared to the writer after the concert that she was by all odds the best violinist that the United States has produced, and the enthusiast was not inclined to except any member of his own sex either. After all, there are a few modest men and fair musicians left upon this earth! Miss Powell played the third and last movement, the Larghetto and Allegretto, from Nardini's Sonata in D major, and her performance of it surpassed, if anything, the requirements of that style of composition. The classic purity and grace, the lovely intonation, were all beautifully set forth, and in the Bach Sonata in E major, which she played unaccompanied, the eyes of the many musicians in the hall were aglow with wonder at the fair performer's skill. After the Bach number, Miss Powell was compelled to add an extra number, and she played, with all the sweetness and poetry at her command, the Schumann "Abendlied." For her third program number Miss Powell played the "Faust" Fantaisie, by Wieniawski, and so those in the audience who like pretty "tunes" heard them played with ravishing loveliness. Another encore was demanded of Miss Powell, and she played for this extra piece a kind of Spanish bolero.

A large audience at Wissner Hall on Tuesday evening, February 5, enjoyed a recital given jointly by George S. Madden, baritone, and Victor Sorlin, 'cellist. Mr. Madden sang songs by Hervey, Tchaikowsky, Dudley Buck, Fox, Cherry, A. Goring Thomas and, in addition to these, "The Evening Star," from "Tannhäuser"; Vulcan's song from Gounod's "Philemon and Baucis"; "The Monk," by Meyerbeer, and the Toreador Song from "Carmen." The 'cellist played popular numbers written for his instrument. Charles Gilbert Spross was the pianist of the evening.

Hugo Troetschel gave his 101st free organ recital at the German Evangelical Church last Monday evening, February 11. Miss Anna Winkopp, contralto, and Miss Antonette Zoellner, violinist, assisted. Program, with comments, next week.

For report of the farewell Strauss concert in Brooklyn see another page of this issue of THE MUSICAL COURIER. The concert was given at the Academy of Music Monday night. As this paper goes to press Tuesday it is hardly possible to get reviews of late concerts on the Brooklyn page.

Last evening (Tuesday) the Brooklyn Apollo Club gave its midwinter concert at the Academy of Music. Maud

Powell and Miss Aagot Lunde, a mezzo-contralto from Boston, were the soloists. A review next week.

The Boston Symphony Orchestra will give its fourth concert in Brooklyn Monday evening, February 18.

All applications for tickets for the Brooklyn concert by the National Conservatory Orchestra should be made to the office of the conservatory, 128 East Seventeenth street, Manhattan. The date of the concert is Monday evening, February 25. The tickets are complimentary, and those who are fortunate enough to be in time for cards of admission will hear a fine concert. The program and soloists were announced in THE MUSICAL COURIER last week. The concert will be given at the Academy of Music.

Mrs. J. V. Meserole, of 483 Washington avenue, opened her residence for the musical arranged for the benefit of Miss Blanche Gould Ebbert, a young Brooklyn pianist, who is to continue her studies with Joseffy at the National Conservatory of Music. Miss Ebbert, whose talents are quite remarkable, played herself at the recital, and her numbers included selections from the works of Bach, Rubinstein, Liszt, Chopin and MacDowell. The artists who volunteered for this musical were Robert Hosea, the baritone; Mrs. Ruland, a Brooklyn contralto, and Miss Martina Johnstone, violinist. The details were ably managed by Miss Sophie Meserole and Mrs. J. Bion Bogart.

The Sunday night musical services at the Washington Avenue Baptist Church are attracting large congregations. Joseph S. Baernstein and Miss Grace Preston, two members of the quartet, are, as is well known, successful concert and oratorio singers. The organist and musical director, William H. Hammond, prides himself upon his artists, and he is quite justified in his claims.

## Mrs. Sherman Stanley.

A SINGER whose vocal achievements merit special mention is Mrs. Sherman Stanley, of Kansas City, Mo. Mrs. Stanley was a pupil of Francis Fischer Powers at his summer school in Kansas City last summer, and made such splendid progress that she decided to come East in order to continue her studies under him here. Mrs. Stanley was heard at both the recent Powers and Alexander pupils' musicales, and impressed the writer as a singer of unusual vocal attainments. Her voice (a high dramatic soprano) is remarkable for its power, range, compass and purity, and is especially adapted to Wagnerian music, which she sings amazingly well. One can confidently predict a splendid future for Mrs. Stanley.

## Maud Roudez Sings with Metropolitan Company.

THE young American artist sang recently on a day's notice, and without rehearsal either with the others or with orchestra, the part of "Helmwige" (one of the Valkyries) in "Die Walküre," with this company in Philadelphia, thus saving the ensemble.

Miss Roudez has a brilliant, light soprano voice, has had considerable experience, both in opera and concert, and gives pleasure by reason of her artistic interpretation and sympathetic personal appearance.

## Grace Preston.

This always successful contralto whose appearances are much in demand has just been booked by her manager, Mr. Charlton, for the "Redemption" in Boston, with the Händel and Haydn, and as soloist in an orchestral concert in Baltimore, under the baton of Ross Junghnickel.

## Klingensfeld's Violin Method.

AMONG other famous violinists, Ysaye has heartily indorsed the new work, "The Elements of Violin Playing," by Heinrich Klingensfeld, of New York. Himself an accomplished performer upon the violin, as well as teacher, Mr. Klingensfeld has written a work that all students will find invaluable. In his introductory remarks the author refers to his book, or method, as a grammar, and that naturally covers the title, "Elements of Violin Playing." From the very beginning the youngest student will get a better grasp of the violin, if he owns and studies Klingensfeld's book.

The illustrations begin at the beginning, and the explanations are simple and direct, and therefore cannot hamper or confuse the youngest intellect. The different positions are excellently presented, Klingensfeld himself appearing as the model. The lessons are all to the point, and step by step the advancement in the study of the violin is made delightfully clear to the student. Unfortunately, space will not permit of publishing more than Ysaye's indorsement, but that must be convincing to every student. Here, then, is Ysaye's letter to the author:

[TRANSLATION.]

"Mr. H. Klingensfeld:

"MY DEAR COLLEAGUE—I have read your 'Violin School' (méthode élémentaire) with the greatest of interest, and find it well worked out, finely graded and full of interesting things, undeniably the result of great experience.

"Believe me, I shall not fail to recommend it to all, and when necessary use it myself.

"Allow me to congratulate you upon the production of this fine work of art, and herewith send you my most affectionate salutations. Yours,

E. YSAÏE."

## Prize Offered.

THE Manuscript Music Society, of Philadelphia, offers a prize of \$100 for an instrumental composition, not larger than a quintet nor smaller than a trio. Each composition must be inscribed with a nom de plume or motto. The name of the composer must not appear on the composition; but an accompanying envelope must contain the true name and address of the composer, and must be inscribed on the outside with the nom de plume or motto. The work submitted must be absolutely new, not having been published nor publicly performed. The judges will be three musicians of national repute, not resident in Philadelphia. The successful composition will be performed at the first public concert of the society, after the declaration of the prize. All rights in the successful composition are to remain the property of the composer. All compositions must be in the hands of the secretary, Philip H. Goepf, 1524 Chestnut street, Philadelphia, by April 1, 1901.

## Jules Jordan's Compositions.

A NUMBER of choral societies will doubtless take up Jules Jordan's "Festival Te Deum," referred to by "The Raconteur" last week, for it is a work that will appeal to the patriotism as well as musical sense of musical people. The title of the work, "For Fatherland," is suggestive.

Sacred compositions by Jordan published recently include a "Sanctus" and a "Gloria in Excelsis." The "Sanctus" is for tenor solo and chorus, and dedicated by the composer to William E. Rogers. The "Gloria" is for mixed chorus and baritone solo, and dedicated to Albert Burrow, a Providence (R. I.) neighbor of the composer.

"A Nocturne," for mezzo-soprano, by Jordan, dedicated by the composer to Miss Helen S. Greene, also of Providence, has appealing melodic quality and a piano accompaniment that is very effective.

## FRANK KING CLARK BASSO

Address HANNAH & HAMLIN, Fine Arts Building, CHICAGO.

## Piano Sight Reading

Taught by ROSETTA WIENER.

Course of ten weeks. Ensemble for two pianos and string instruments.

Instruction given singly or in classes.

Special course for children.

301-2 Carnegie Hall, New York.

## EDMUND J. MYER,

## VOCAL INSTRUCTION.

32 East 23d Street, NEW YORK.

Summer Term for Teachers and Singers at Lake Chautauque, N. Y.

## GLENN HALL

TENOR.

MANAGEMENT HENRY WOLFSOHN,

131 East 17th St., NEW YORK.

## LOUIS V. SAAR,

Piano and Composition.

Harmony, Counterpoint, Orchestration.

Residence-Studio: 126 E. Eighth-street, New York City.

Personal interview daily, 1 to 3.

## MISS MONTEFIORE VOICE.

Private Studio and Address:

THE ORMONDE,

2030 Broadway, corner 70th St., New York.

## Dr. and Mrs. Gerrit Smith

ORGAN AND VOCAL RECITALS.

TOGETHER OR SEPARATELY.

Address M. BUTLER, 952 8th Ave., New York.

Studio: Singing, Organ, Piano and Harmony, 142 East 33d Street.



A Stamford (Conn.) musicians' union has just been organized.

The Choral Union of Pottsville, Pa., will perform the "Elijah" next fall.

The Matinee Musical Club, of Toledo, Ohio, will present "The Mikado" at Fremont on February 19.

In Brooklyn, N. Y., on February 4, the Chaminade Glee Club held the second concert of its winter series.

The Gounod Society of New Haven, Conn., will present Professor Parker's "Hora Novissima" on April 16.

The Schubert Vocal Society, of Newark, N. J., will perform "The Messiah" during lent, and Gounod's "Faust" later in the spring.

The Amateur Musical Club of Brooklyn, N. Y., gave a private concert in the Pierrepont Assembly Rooms on the afternoon of February 4.

On the morning of February 5 a number of musicians met at the residence of Miss Ida H. Holmes, in Brooklyn, N. Y., and organized a "pianists' club."

With the object of placing the Tuesday Musical Club, of Akron, upon a businesslike basis, the society has been incorporated under the laws of the State of Ohio.

The vocal and orchestral concert given by the Twentieth Century Club in San Francisco, Cal., on January 24, proved to be an artistic and financial success. Herman Gens directed.

This evening, at the Manhattan Hotel, the Woman's Press Club, of this city, will hold its annual reception. Miss Minnie Tracy and other prominent artists will contribute musical assistance.

The Dover (N. H.) Choral Society will hold its annual festival on Thursday and Friday evenings, May 9 and 10. Mary Wood Chase will give a piano recital to-day before the Euterpean Club of Chillicothe, Ohio.

It is announced in Albany, N. Y., that articles incorporating the Brooklyn (N. Y.) Musical Benevolent Association have been filed with the Secretary of State. For the first year the directors of the organization will be William E. Slater, Louis Berlinghoff and Emilio Donofrio.

The New York Rubinstein Club, comprising a chorus of seventy-five ladies' voices, under the direction of William R. Chapman, will give its second concert of the season on Thursday evening, February 14, in the grand ballroom of the Waldorf-Astoria. Heathe Gregory, the popular young basso, will be one of the soloists, and an attractive program is promised.

The Nashua (N. H.) Oratorio Society gave a successful concert on the evening of January 31, the most important program number being Gounod's "Messe Solenne."

Miss Anna Melendy, pianist, and E. G. Hood, conductor, are to be congratulated upon the satisfactory result of their efforts.

The playing of Mme. Teresa Carreño aroused enthusiasm at her recital given on January 30, under the auspices of the Wednesday Morning Musicales, of Nashville, Tenn.

Mme. Kaethe Pieczonka Walker, the talented 'cellist, and Miss Amy Murray, the gifted exponent of Scottish songs, took part in the Rainy Day Club's program in the chapter room of Carnegie Hall on February 6, musical features being under the direction of Mme. Evans Von Klenner. "The Value of the Club to Women" and "Art in the Home" were the subjects of interesting papers read by Mrs. A. H. Brush and Mrs. J. W. Van Oost, respectively.

Among musicians interested in the newly organized San Francisco (Cal.) Wagner Society, described in these columns last week, are: Frederick Zech, Edward Xavier Roelker, Oscar Weil, Mrs. Marriner Campbell, H. B. Pasmore, Robert Lloyd, Otto Bendix, Robert Tolmi, Aloys Lejeal, Dr. Franklin Palmer, D. S. Davis, E. J. Stark, J. Rabinowitz, Henri Fairweather, William F. Zech, Giulio Minetti, E. Werner, Wallace A. Sabin, Willard J. Batchelder, Signor Abramoff, Miss Lottie Siegel, S. C. Fleischman, Arthur Fickenschers, S. Arrillaga, Benj. W. Fabian, Henry Bretherick, Mmes. Yda de Seminario, Grace Norei Dickman, Messrs. S. Homer Henley, Frederick H. Zimmerman, Mmes. Jessie D. Moore, Anna von Meyerinck, Eva Finney, Millie Flynn, Misses Ella V. McCloskey, Grace G. Davis, Bessie Wall, Messrs. J. F. Veaco, Carl Schwertfeger, I. E. Blake, Arthur Weiss, W. H. Colverd, C. R. Morse, D. Max Lawrence, Mrs. L. Sedgley Reynolds, W. R. Kneiss, W. B. Anthony, E. Lada. The following music firms also are extending their patronage to the organization: Sherman & Clay, Clark Wise & Co., Kohler & Chase, Byron Mauzy, Benj. Curtaz, Adolph Bruen, Mauvais Company.

#### Harvey-Becker Recital.

IN Buffalo on Tuesday, February 5, Dorothy Harvey, soprano, and Hugo Becker, 'cellist, gave a very successful recital for the Twentieth Century Club. That those who comprised the large, fashionable and critical audience were well pleased was evidenced by the enthusiastic applause which greeted each number, both artists being obliged several times to respond to encores. Isidore

Luckstone accompanied in his characteristically artistic manner. Following is the program:

Sonata, A major.....	Beethoven
Chère Nuit.....	Hugo Becker.
Adagio and Allegro.....	Mrs. Dorothy Harvey.
Mignon.....	Hugo Becker.
Serenade.....	Mrs. Harvey.
Largo.....	Becker
Menuetto.....	Becker
Valse Gracieuse.....	Becker
Harfenmädchenlied.....	Saar
Ni jamais, ni toujours.....	Od French
The Danza.....	Chadwick
Suite.....	Mrs. Harvey.
Largo, Allegro, Gavotte, Adagio, Allegro.	Hugo Becker.
At the piano, Isidore Luckstone.	

#### Electa Gifford's Press Comments.

IN addition to the estimates which appeared in last week's MUSICAL COURIER Electa Gifford has received favorable press comments, including the following.

Miss Gifford showed that she can sing F above high C with ease. The role of the Queen in "Huguenots" demands the great technic which this young queen of song proved herself to possess.—De Telegraaf, Amsterdam, September 16, 1899.

Miss Electa Gifford sang her words so distinctly that one could understand perfectly the text, and her diction is far better than that of most of the Dutch singers. His singing was beautiful. After the Garden Scene she received a large basket of flowers, which seemed to freshen her courage, and she threw herself into the role and finished with great enthusiasm. In the Church Scene she was exceptionally fine.—De Telegraaf, October 4, 1899.

Miss Electa Gifford as the Queen is charming. Her voice is especially beautiful in the high register, and she knows so well how to sing. Her technic is perfect. Her scales and trills fairly astonish the public.—Het Nemos van den Hague, September 18, 1899.

Miss Electa Gifford as the Queen made a fine impression. Her beautiful voice rings out as clear as a silver bell, especially in the high register. Her coloratura work has reached a high state of perfection. Her conception of the role was most pleasing.—Amsterdamsche Courant, September 17, 1899.

Miss Electa Gifford, the talented American cantatrice, is the idol of the Dutch, who never tire of applauding her. Miss Gifford, thanks to a voice so extremely high and of a purity so crystalline, has everywhere been received with flowers and bravos.—Le Manteau d'Arlequin, Brussels, November 18, 1900.

There is something delightfully winning about Miss Gifford. Her fine and phenomenally high voice and sympathetic personality should carry her far. Her voice is a veritable curiosity in its skyward range, in the upper register delicate and beautiful, if evanescent; lower, she possesses some fine tones, and lower still, a warm medium. Her arias, such as the pretty passage at the "entrée de Lakmé," and the "Chanson de la fille de Pariah," exhibited flashes of fine power. Personally Miss Gifford is fragile and girlish, rather too delicate for the rough usage demanded by a strenuous opera life.—Times-Democrat, New Orleans, December 14, 1900.

The performance last night served to introduce Miss Gifford, chanteuse légère, who was cast for the title role. The débutante possesses a voice of great range, beautifully trained and of lovely quality, especially in the upper register.

Her best work was unquestionably done in the Bell Song, a brilliant and highly embellished aria, with tinkling accompaniment, which she gave effectively and won great applause.—The Picayune, New Orleans, December 14, 1900.

Miss Electa Gifford as Lakmé was a highly sympathetic and magnetic personality. Her voice is particularly adapted to the soft, delicious love passages, the notes "files" being very beautiful. Her greatest triumph was in the Bell Song, when she received an ovation.—L'Abeille, New Orleans, December 14, 1900.

E. PRESSON

# MILLER,

VOICE CULTURE.

METROPOLITAN COLLEGE OF MUSIC, 212 West 59th St., New York.

## Carlos N. Sanchez

OPERATIC TENOR, TEACHER OF SINGING.

Voice Building a Specialty. Repertory: Church, Oratorio and Opera

Studios: 138 Fifth Ave., New York.

Monday, Wednesday, Thursday and Saturday.

RESIDENCE: No. 2 WEST 104th STREET.  
(Central Park West.)



JOSEPHINE S.

# JACOBY,

CONTRALTO.

Address: 104 West 58th Street, NEW YORK.

## GEORGE H. C. ENSWORTH,

Exclusive Management CHAS. L. YOUNG,  
Suite 819-90 Townsend Bldg., Broadway and 25th St., New York.

BARITONE.



## Phrenology, Physiology and Psychology

In Connection with Music and Singing.

By Mme. Luisa Capplani.

[Address of Chairman on Wednesday evening, December 5, at the American Institute of Phrenology.]

**P**HRENOLOGY has proved that the brain's organs have their separate locations, and it is the quality of the matter in the cells which decides the capacity, force and expression of the faculties. If a man employs himself in a certain direction the gray matter in his brain cells works and becomes finer and grows to a powerful extent so that it influences even the formation of the skull, which many people choose to ridicule as bumps. The love or tendency of these certain faculties in preference to others is called talent, and if this talent is cultivated in that direction high degree is acquired. It results, therefore, that the taste for music, sculpture, painting, or for any other science and art depends upon how nature has endowed in number, quality and size the relative brain cells. This constitution may be influenced by the environment, by the atmosphere and formation of the country. For instance, Italy, by its lovely formation, wonderful scenery of mountains, lakes and seas, its vegetation in fruits and flowers, and its balmy air, was so productive of geniuses that for centuries it has been called "la culla delle belle arti"—the cradle of the beautiful arts. The nation whose proverb is "charity begins at home" is also influenced by the flat formation of its country, its fogs, its chilly atmosphere, so the people give their attention and faculties rather to things which can be lucrative for themselves and their country. Their productiveness is great in chemicals, steel, machinery, ore, and as fogs are mostly prevailing in that climate, so favorable for grass, they have the finest breed of sheep, consequently their woolen material is renowned all over the world. Trade is the spirit of the Englishman, but not music.

The importation of Italian opera, first looked upon as a fad for the rich, revolutionized them considerably, and now the working classes are thoroughly enjoying music, and it is to be hoped that this awakening of the gray matter, in the musical direction, will give England the chance yet to bring forth a great musical composer. Wales and Ireland have lovely scenery, rich woodlands and their folk songs, or national songs, as well as troubadours and poets abound. Another proof that the formation of the country influences the brain for music is Scotland with its mountains and beautiful lakes. The old Scotch ballads are renowned, and Beethoven was so enthusiastically impressed, that he has written his eight Scotch ballads with violoncello obbligato. The address continued:

Phrenology has to do with every art and science. It proves that thought is required in all things, and that physiology can execute what the brain or mind commands. For instance, if a painter needs this or that color to bring out the proper effect in his painting, this very thought is already a command, and unconsciously makes him take up the very same color with his brush. The shoemaker must reflect upon what leather he will have to take for the different kind of boots. The piano player must think in his brain the key he must strike and his fingers obey. The singer must think of the tone in order that the larynx may adjust itself, physiologically, to the tone thought. The right emission of a tone is thus explained. The air in the lungs, which we call breath, passing the larynx, makes the

vocal cords, by its friction, resound with the thought tone, just like the molian harp, which are strings placed between a window, wherein the wind passing through makes the strings resound by its friction. This is a natural tone production, the vibration of which when guided in the sounding board of the human voice, the acoustic chamber in the nasal bridge, wherefrom all bony parts of the face are reached, to resound in sympathy with the one tone of the vocal cords. The voice becomes rich, flute-like and beautiful.

On the contrary, unnatural tone production is when muscular power of the throat is used and the tones become harsh and coarse; moreover, by producing the vowels in the throat the voice becomes hard, yielding neither to sentiment nor flexibility, and therefore remains cold and unsympathetic. It is easily seen that the economi-



LUISA CAPPLANI.

cal expenditure of the breath by guidance of the diaphragm goes also hand in hand with physiology.

After the generated thought by the mind the next factor, to execute correctly what the mind commands, is called dexterity, acquired by great practice. The sad fact which was told me of Robert Schumann proves this. Schumann was already a great piano player, but his fourth finger gave him trouble—there is a cartilage which binds it somewhat to the third—and to gain time over his fellow students he had the idea to bind strings on these fingers when he went to bed, and with pulleys stretched them wide apart, that they might become independent of each other. At the beginning of this martyrdom sleep would not come, but presently he accustomed himself to the pain, and he slept and congratulated himself upon his invention. But what a disappointment awaited him. When he was through with stretching his fingers sufficiently he could not play at all. The laws of physiology must not be trespassed upon, and dexterity must be acquired by practice. Schumann, brooding over his misfortune, became almost insane with grief, and nearly took his life, when by his love for music the idea suddenly came to him that he could compose. His ambition awakened in this direction, he set himself with all his might to work, and the world at large, and the artistic world especially, know how famous Robert Schumann became as a composer. A similar difficulty is with the violin and other string instruments. To become a violin virtuoso of renown one must begin to study at the age of four or five in order that the little hand may grow in the direction for reaching its fingers over the neck of the violin, by so early a practice to execute all the difficult passages written for this subtle instrument. To begin later in years when the hand and wrist are no longer pliable failure would be the result.

Psychology has much to do with music in general, but much more with singing, as by right training the vocal cords accept willingly the soul's mood and reflect it in the voice given to the public in passionate phrasing.

I have read, recently, an article in a monthly musical paper, "Wagner and the Voice," the writer of which is somewhat in error. He writes that, "since Wagner has come into vogue, the voices of our stage singers are degenerating, and that it is this 'new tendency' of the musical art that causes the decline, as passionate phrasing by giving out vitality makes the voice husky and coarse."

Oh, no! On the contrary! When the tones are properly produced, they become by emotion more intense, round and beautiful, and work as if by magic upon the feelings of the listeners. This could certainly not be the case with coarse and husky tones, these coming from faulty emission.

It is also incorrect that only for Wagner's musical dramas psychological passion is required. The writer says: "While the Italian music and operas down to Meyerbeer called upon the artists for voluminous and well trained vocal powers—qualities largely external and physiological—Wagner demands from his singers depth of soul, dramatic fire, and a play of grand passions which transport the soul into psychical hurricanes." The change of the title of opera into music-drama has placed Wagner's Titanic and sensual music in an uncommon light, although it is nothing more than the music-drama (the opera) of Beethoven's "Fidelio," Bellini's "Norma" and the historical fact of Katherine de Medici's massacre of "The Huguenots," by Meyerbeer. Is there no depth of soul in the love of Countess Leonore, who, under the name of "Fidelio," wandering in disguise of a laborer for a period of two years in Spain, enduring all hardships to find her husband, Florestan, who was captured and imprisoned in a dungeon by the rage of a jealous statesman—his rival; the divine love and thanksgiving offering to God for having found and liberated her husband? Is there no passion and depth of soul in Beethoven's music? The tender love of Valentine and Raoul in Meyerbeer's "Huguenots," the passion and fire of the Catholic fanaticism and the wild notes of the Protestants' massacre? Are the deaths of Lucia and Edgardo, of Romeo and Juliette, of Marguerite in "Faust," &c., and "L'Africaine," where Selika poisons herself, by remaining under the mansanillo tree, are they not music-dramas under the short title of opera? I sang Wagner's Elizabeth in "Tannhäuser" and Ortrude in "Lohengrin"—but my voice never became husky or coarse. If the singers of such high, passionate roles as Selika in "L'Africaine" should become hoarse by the loss of energy of the body, the poor manager would soon be obliged to close his theatre.

The decline or loss of voice may be ascribed somewhat to Richard Wagner's music, by the facility of its vocal execution. Its lengthy recitatives may be considered difficult for declamation, but there is no difficulty whatever in rendering his roles, which are entirely devoid of artistic fioritures, of runs and trills. These must be acquired by physiological dexterity. After long study and practice the voice becomes elastic and flexible, and with the proper emission of tone is able to express the softest tenderness of emotion as well as fire and passion of the soul without becoming hoarse. As there are no physiological difficulties in Wagner's music, every musical young girl possessing a good voice may be drilled in Wagner's roles in a very short time, but not having gone through a good school of singing, and not having the proper emission, making the forte passages by pressing the muscles of the throat, and with the heavy orchestration, they think they are compelled, instead of singing, to shout in order to be heard—the loss of voice is the natural consequence. At the beginning this shouting has some effect, the beauty of the young, fresh voice covering all defects. The singer makes a success—but not for a long time. Without conscientious and skillful culture of the voice, this organ comes to grief, not by Wagner's fire and passion, but by lack of vocal education, the training of which gives to the singer the capability to infuse to his voice such sound-colors which the intelligence of the moment demands, for depth of soul, tenderness, fire and passion, without screaming. With this artistic singing psychology receives its full rights, and it is this which was Wagner's intention. He thought so much of the accomplishments of a singer that he made a petition to His Majesty King Louis II. to create a singing school in Munich, and in all his writings he advises even instrumentalists to study the art of singing, that they may learn at the same time with more intelligence the phrasing upon their own respective instruments.

Let us then respect Dr. Gall, who discovered, a hundred years ago, the location of the different powers or faculties in the brain. Let us profit by the researches of his followers, who have constantly added to our knowledge of the intricate workings of the brain, and have shown that the noble science of phrenology has been working hand in hand with anatomy, physiology and psychology.



## AMERICAN TOUR OF OSSIP GABRILOWITSCH

*The Eminent Russian Pianist,*

**Beginning in November, 1900.**

For Dates and Terms address

**H. G. SNOW, 141 Fifth Avenue, NEW YORK CITY.**

Eastern Representative: L. H. MUDGETT,  
New Music Hall, Huntington Ave. BOSTON.

Western Representative: S. KRONBERG,  
New Coates House, KANSAS CITY, MO.

**EVERETT PIANO USED.**

# Musical . . .. People.

Miss Pauline Dunstan gave a recital at Spokane, Wash., in January.

Mrs. H. R. Harbison entertained recently at San Diego, Cal., with an informal musical.

The pupils of Miss Hamme's piano classes gave a recital January 25 at Wilmington, N. C.

The pupils of Miss Gertrude Wilcox gave a musical recital at Lowell, Mass., January 29.

Frederic C. Martin gave the second of his symphony talks at Harrisburg, Pa., on the 1st.

Miss Florence Julia Doane sang two numbers at vespers at the Unitarian Church January 27.

A pupils' recital was given at the Waco (Tex.) Conservatory of Music the last week in January.

Miss Florence Schinkel gave a musical to the younger members of her class, February 2, at San Diego, Cal.

Mrs. Jones' pupils gave a musical recital at the home of Mr. and Mrs. J. G. Watts, St. Helens, Ore., in January.

Mrs. Villette Chase Bray gave a parlor recital to one class of her piano pupils at her residence, Lynn, Mass., recently.

Professor Botefuhr's pupils gave a program at the Conservatory, South Thirteenth street, Fort Smith, Ark., January 26.

The pupils of Mrs. Idella Nichols Gardner gave a piano recital on January 23 at the Kingsley School, Essex Fells, N. J.

Mrs. Edwin F. Schneider, of San José, Cal., has been engaged as soloist for one of the Loring Club concerts in San Francisco.

A recital was given by the pupils of the Desauer-Troostwyk School of Music at Republican Hall, New Haven, Conn., January 30.

Arthur M. Ely and James P. McVey, both of the University of Athens, Ohio, gave a recital recently at the University Auditorium.

A concert will be given by Mr. Keck at Omaha, Neb., on February 15, when the cantata, "Rebekah," by Sir Joseph Barnby, will be sung.

Miss Abby Lawrence gave the first of her four recitals planned for her city pupils at the residence of Mrs. F. Herz, Sioux City, Ia., last week.

Miss Rachel Jamieson, Miss Teresa McCormick and Miss Gertrude Colby, of Troy, N. Y., took part in a concert at Hoosick Falls February 13.

Mrs. Oscar Mansfeldt had the music in charge at the meeting of Sorosis in San Francisco, Cal., last week. Mrs. Elkus and her son Albert were soloists.

A faculty recital was given by the Wittenberg Conservatory of Music in Springfield, Ohio, recently, by Charles Holstein, Wilmer D. Lewis and Herman H. Kaeuper.

Prof. F. W. Hamer's class gave a piano recital at the Mary Baldwin Seminary, Staunton, Va., on January 25,

assisted by pupils of Miss E. Louise Hopkins and Miss Sarah Greenleaf Frost.

Miss Rose Greenleaf gave a musical at Springfield, Mass., January 29, assisted by Clarence Bacon and Miss Julia Dickinson.

A piano recital was given by Miss Ada F. Murray at Norfolk, Va., January 29. Miss Murray was assisted by Miss Cornelia Norma Grahm and Miss Grace Kerns.

A recital was given by the pupils of Miss Anna E. Razy recently at the home of Mrs. C. H. Wilcox, Rochester, N. Y. Miss Razy was assisted by Miss Clara Abbott, Mr. Silliman and Mr. Wilcox.

Mrs. Clara Blakeman, Miss Helen Bradley, Joseph Calhoun and Raymond A. McGee assisted Miss Carolyn Rivers, organist, at a recital in the Silliman Memorial Presbyterian Church, Cohoes, recently.

Mr. Russel's recital of German song took place at the Antwerp, Albany, N. Y., January 28, under the patronage of a number of prominent society women. Miss Elizabeth Lape and Miss Ella J. Graham assisted.

Some of Professor Armelline's pupils gave a concert at Little Rock, Ark., January 25. Among those who appeared were Miss Rosa Borosky, Miss Agnes Harrison, Miss Vera Thomas and Miss Clara Levinsin.

At his recent concert in Seattle, Wash., F. W. Zimmerman was assisted by Mrs. Carl Hoffman, Miss Alice Wakefield, Miss Calma Larson, Dr. Carl Hoffman and Louis Singerman. Isidore Singerman was the accompanist.

The mayor of the city of Melbourne, Australia, has instituted a series of free concerts, which are being held in the town hall. It is said that the result is an overcrowded house, and that the wealthy people attend in as great numbers as the poor.

The following took part in a recent concert at Alameda, Cal.: Mrs. E. A. Bradford, Miss Ray Scott, E. H. McCandlish, Frank Palmer, H. S. Stedman, Mrs. C. A. Alardyce, Mrs. Grace Outram, C. A. Katzenbach, C. A. Mahy and A. V. Sykes.

A program of music was given at the Higbee School, Memphis, Tenn., January 25, at 8 o'clock. The teachers of the school of music are: Piano, Misses Martha Trudeau, Lucie Pettit and Emma Lindsey; vocal, Thomas J. Pennel, and elocution, Miss June Southwell.

At Ralph L. Baldwin's twenty-ninth recital at the First Church, Northampton, Mass., January 28, Harry W. Kidder played a new viola recently made by his father, M. L. Kidder, of that city. The instrument is much larger than the ordinary viola, and the quality of tone richer and fuller than that produced by the smaller instruments.

A musical was given January 26 at the Y. M. C. A. Auditorium, New Orleans, La., by the pupils of Mrs. Isabelle M. Pilcher. A gold medal for the greatest improvement on the piano during the year was given to Miss Cornelia Windelkin, and silver medals for excellence on the same instrument were given to Miss Lillie Flick and Miss Violet Drott.

The guests at the musical given by Misses Pauline and Louise Romare at Atlanta, Ga., January 29, were Mrs. Oscar Pappenheimer, Mrs. E. P. King, Miss Colquitt, Mrs. Robert Lowry, Mrs. Henry Neiler, Mrs. Julius Brown, Miss Martha Brown, Miss Dibble, Mrs. William Dickson, Mrs. I. Y. Sage, Mrs. R. Wayne Wilson, Mrs. Burton Smith, Mrs. W. W. Gray, Mrs. Henry B. Tompkins, Mrs. George Traylor, Miss Toombs, Mrs. Hugh Inman, Mrs. Francis Bradley, Mrs. Hallock, Mrs. J. T. Dargan, Miss Ret Dargan, Miss Sally Brown, Mrs. W. P.

Pattillo, Mrs. Alexander King, Mrs. J. A. Childs, Miss Susan Harwood, Miss Ragan, Mrs. W. C. Jarnagin, Miss Snook, Mrs. Forrest Adair, Miss Virginia Hardin, Miss James, Mrs. Porter King, Mrs. J. C. Ormstead, Mrs. Robert Alston, Mrs. B. H. Abbott, Mrs. Edward Brown, Mrs. Samuel Lumpkin and Mrs. Robert Emory Park.

The vocal pupils of Mrs. M. Aida Smith-Lee, assisted by Miss Edith A. Woodman and Edwin C. Woodman and Mabel Edna Parsons, gave a concert at Somerville, Mass., January 30. Miss Lucy C. Loveys, Mrs. Emma Kinnie Evett, Miss Jeanette Gunsenhiser, Miss Edith Forrest Ross, Miss Getha Holly and Miss Lena E. Holden were the pupils who took part.

The second pupils' recital of the Hartford (Conn.) Conservatory of Music, W. V. Abell manager, was given January 28 at their studio in the Hartford Life Insurance Company's Building. Those taking part were Misses Phillips, Williams, Crosby, Keeney, Keyes, Rich, Goode-nough and Messrs. Markel, Eaton, Bullard, Mills, Deles-dernier and Wunder.

The following pupils of Miss Helen M. Leavitt took part in a recent concert at Melrose, Mass.: Miss Plaskett, Jessie Ramsdell, Florence Swan, Frances Young, Mildred Aldrich, Lillian Nowell, Blanche Howe, Grace Jones, Lawrence and Edward Eaton, Edna Jones, Henry Aldrich, Hazel Bowser, Marian Gowdey, Louise Walker, Mabel Atton, Luella Bent and Willie Berry.

The following students of the Southern Conservatory of Music, Rome, Ga., gave a recital January 25: Miss Ada Miller, Miss Florence Preece, Miss Louise Spullock, Miss Frances Spullock, Miss Phebe Hughes, Mrs. Fortin, Miss Annie Laurie Morris, Miss Marion Van Dyke, Miss Janie Fahy, Stafford Montgomery, Miss Nellie Watts, Miss Dorothy Grahame, Miss Annie Belle Croft and Miss Lucile Moses.

Dr. H. J. Stewart's oratorio, "The Nativity," was repeated, by request, at Trinity Church, San Francisco, Cal., last Sunday, the oratorio being rendered by the choir of Trinity—Miss Millie Flynn, Mrs. J. S. Birmingham, H. M. Fortescue, Alfred Kelleher, T. G. Elliott, F. G. B. Mills and W. R. Kneiss. Nathan Landsberger played the solo, "Adoration of the Magi," and also some solos during the offertory. Mrs. Nathan Landsberger rendered the harp obligato.

Ben Franklin gave a song recital recently at the residence of Mrs. Harmon Pumpelly Read, Albany, N. Y. He will sing in concert at Whitestone and Manhasset, L. I., Wednesday and Thursday; at Schaghticoke, February 11; at Watervliet, February 12, and at the Lincoln dinner in Albany, February 14. Mr. Franklin will sing the part of Nanki Poo in a production of "The Mikado" at Cohoes, February 18 and 19, and at the banquet of the Troy Lodge of Elks, February 21.

The soloists at Worcester, Mass., when "Frithjof and Ingeborg" will be produced as an oratorio are Theodor Bjorksten, of New York city; Mrs. Lillian Hanson Gray, Miss Minnie L. Rice, Bret. George, of New York city; A. R. Frank, of Marlboro; C. A. Gray, M. C. Snyder, E. Hitchcock and C. E. Stevenson, of Boston. The chorus at present contains the following, many of whom are well-known Worcester singers: Mrs. D. F. Rourke, Mrs. Eva Van Dinsmore, Miss Eva Dansereau, Miss Annie Hickey, Miss Florence Warfield, Mrs. J. C. Holingren, Mrs. J. H. Blackmer, Miss Minnie Bump, Miss Katherine F. Simmonds, Miss Elizabeth Kneeland, Miss Blanche Cane, Miss C. A. Phetteplace, Miss Christina Doenes, Miss Geneva Towne, Miss M. A. Lorange, Miss



Season 1900-1901.

**Bloomfield  
Zeisler.**

**ALINE B. STORY,**  
Secretary,  
356 LaSalle Avenue, CHICAGO.

WM. H.  
**RIEGER,**  
TENOR.  
For Terms, Dates, &c., address 18 East 22d St., NEW YORK.

**Mrs. Laurence Weakley,**  
CONTRALTO.

ADDRESS:  
610 N. 8TH STREET,  
ST. JOSEPH, MO.

EVAN  
**WILLIAMS**  
TENOR.  
For Terms, Dates, &c., address  
WOLFSOHN'S MUSICAL BUREAU, 131 East 17th Street, City.



Frigugliettie, Miss Ida Harper, Miss Annie Cameron, Miss Wyona Orcott, Miss Esther Carlson, Miss Jennie Brand, Miss Queenie Bennett, Miss Amy Bennett, Miss Florence Bullard, Miss Mamie McDowell, Miss Annie McKenna, Miss Louise Tavreau, Miss Mary Laydon, Miss McTierman, Miss Rose McMay, Miss Mabel Warren, Miss Anne Fyrberg, Miss Christina Kuntson, Miss Katherine Whalen, Miss Hilda Brush, Miss H. A. Rand, Miss Olive Flint, Miss Alma Zetterberg, Miss Eva Ahl, Miss Hulda England, Miss Bertha Rice, Miss Bertha Carlson, Miss Annie Mellin, Miss Alvena Mellin, Miss Mary Mellin, Miss Eva Blackmer, Miss Nina White, Miss Grace Hawes, Miss C. E. Browning, Miss L. D. Walton, Miss Ethel Pentecost, Miss M. A. Pierce, Mrs. W. A. King, Mrs. H. W. Jenkins, Mrs. P. E. Towne, Mrs. J. C. Holingren, Mrs. J. H. Blackmer, Mrs. Henry Rice, Mrs. A. F. Mossman, Miss A. F. Mellen, Miss Eva Herbert, Miss Sarah Gallagher, Miss E. C. Shepard, Mrs. S. D. Norwood, Mrs. F. J. Fisher, Mrs. Henry Haas, Mrs. Wilmont Aldrich, Mrs. L. N. Cate, Mrs. W. L. Porter, Mrs. B. F. Brown, Mrs. Joel Stang, Mrs. W. A. Shute, Mrs. Marie Sarty, Miss Alice Devlin, Miss Cornelia Lawrence, Miss A. M. Lawrence, Miss C. Lawrence, Miss Jennie Cameron, Miss Alma Cron, Miss Lillie Levenson, Miss Mary Jerome, Miss Anna Harford, Miss Signe Bjorkquist, Miss Jennie Fisher, Miss K. A. Sullivan, Miss Louise Gunnison, Miss Sadie Kelleher, Miss Etta Coughlin, Miss Minnie Cooper, Miss Anna Reed, Miss Emma Delorme, Miss Pearl Rice, Miss Gertrude Yeomens, Miss Clementine Ricker, Miss Lena Pomeroy, Mrs. G. Arnold, Miss A. Sheehan, James Blake, Henry Mark, John H. Blackmer, George Stanilaus, Albert Bolin, Gustaf Sandin, Malcolm Johnson, H. Fenton, F. P. Lawrens, A. P. Oxley, Nelson Lavigne, James L. Warren, W. A. King, James Hopwood, Charles F. Brown, John L. Emmons, T. Sather, Nils C. Ostrand, B. E. Towne, Thomas Harris, William Fogelberg, Alfred Hutson, Herbert S. Hall, Francis Conant, E. E. Haywood, Edward Whitton, F. H. Small, George Gould, Carl Grundstrom, C. E. Stevenson, Joseph Tubeidy, Carl Tideman, George C. McKibben, Robert C. Streeter, A. R. Klingloff, John Leake, Joel Staug, Leo Berger, Harry Garpey, John Wallin, Alfred Nyberg, Oscar Sandholm, Marcus Gulbrandson, E. W. Wahlund, Charles Nord, Fred Olson, N. Nilson, Charles Wilder, A. H. Oakley, J. Harvey Curtis, W. H. Beaumont, W. W. Aldrich, F. H. Clark, C. T. Buckman, L. N. Cate, G. F. Conant, F. A. Burr, Gustaf Fyrberg, Oscar Englund, John Berg, M. Bjorkstrom, N. P. Larson, Hugo Swenson, A. Loesberg, Knut Englund, Oscar Anderson, P. H. Magnuson, L. V. K. Van De Mark, Bruno Anderson, John Anderson and John Sheehan.

### Empty Seats at Mendelssohn Hall.

ROWS of empty benches faced the performers at Mendelssohn Hall last Thursday evening, although the program contained the delightful but seldom heard Brahms' Clarinet Trio, op. 114. This work would have attracted a number of musicians and amateurs, but as the concert was badly managed and in an unbusinesslike manner, the result was that the very people who would have desired to hear such a work knew nothing about the affair. A music publishing firm had the sale of tickets for some concerts, but music publishers are not managers.

#### Tenor Albert Quesnel.

This singer is fast becoming known as one who always makes a success, whether it be in operatic, concert or church music. He recently took part in a concert at the Hotel Majestic, sang at Roseville Avenue Presbyterian Church and also at a special service at the Fifth Avenue Presbyterian Church (both in Newark), and, in an adjoining city, in Massenet's "Eve" and Gault's "Holy City."

## Hugo Becker.

### The Celebrated 'Cellist Creates Great Enthusiasm at His New York Debut.

**A**NOTHER artist who has come and conquered in New York is Hugo Becker, the celebrated German 'cellist. His playing at the last New York concert of the Boston Symphony Orchestra captured the hearts of the audience and the heads of the critics. Following are extracts from criticisms in the daily papers:

Mr. Becker is an artist with a mission. His style is that which makes the violoncello a solo instrument to be listened to with gratitude. Its true field is that of sustained song, and, with all the ornate adornments with which the ingenious melodies of Haydn were tricked out, such was the skill of the player that they all sounded like song. Mr. Becker's reposefulness of style is a benison to his hearers; it can serve a beautiful purpose as a model for our singers. His command of nuance is perfect, and the tone of his instrument entrancing. A full measure of appreciation was his reward. No instrumental artist has played with the Boston Orchestra who won the hearts and captured the judgment of his hearers more completely than he. His was a memorable triumph.—New York Tribune.

Hugo Becker, a German violoncello virtuoso with an excellent Continental reputation, played Haydn's musical and effective concerto in D, with almost unimpeachable technique. Mr. Becker is a tall, soldierly looking man, who takes his art seriously. There was no "scooping," no fond dandling of his instrument, no heroics or fireworks. Even the Gevaert cadenza brought forth no vain digital display or æsthetic posturing. All was dignified, solid, scholarly. His tone is full, resonant, but not liquid. It is ductile from bottom to top, and its timbre is musical, if not exactly sensuous.

The magnificent Stradivarius 'cello on which he plays is one that must contain angelic voices within its shapely form; but Mr. Becker belongs to the sober school of 'cello players. He aims at interpreting the composer's intentions, so we felt that there were many possibilities and much muted eloquence within the resounding walls of his instrument. However, of Becker's success last night there was no doubt. He was recalled four or five times, but the wise provision which discourages encores at these concerts bade him refuse the flattering invitations. We hope that this sterling artist will later play some of the more modern concertos for violoncello, such as the Lalo and Saint-Saëns, or, better still, because of its novelty, the one by Eugen d'Albert.—New York Sun.

Mr. Becker, the 'cellist, achieved an immediate and well deserved success. He may be accepted without reservation as a virtuoso of the first rank. He has a magnificent 'cello, from which, with masterly skill, he draws a big, round, masculine tone. He has a complete and sure technique. His intonation is admirable, even in the most rapid passages, the most complicated double stopping, and the most hazardous jumps. His bowing is firm and elastic and full of life. He played last night with excellent finish, yet with abundant spirit and power. His style, thought it disclosed the possession of a temperament far beyond the demands of the antiquated concerto, was appropriate to the work in hand. We have no doubt that in a modern composition Mr. Becker would make a brilliant effect. But with the Haydn work, which 'cellists in search of additions to their repertory have unearthed of late, he established himself at once in public favor. He will be welcome whenever he appears here.—New York Times.

The soloist was Hugo Becker. In considering his work in Gevaert's edition of Haydn's Concerto for violoncello in D there must at the outset be conceded to him a perfect mastery of the mechanical possibilities of his instrument, a great grace of manner and considerable intellectual insight. His fingering partook of the highest forms of technique—it was brilliant, assured, always accurately pitched. Mr. Becker must be given high place as an artist. He was rapturously applauded, being recalled seven or eight times in the hope of an encore.—New York Herald.

The soloist was Hugo Becker, an Alsatian 'cellist, who has won laurels in many European cities. His playing of the difficult Haydn Concerto added another to his list of successes. It was a great achievement from every point of view. The Concerto in the first movement does not breathe the usual Haydn spirit of simplicity and naivete. It abounds in difficult technical work, and closes with a cadenza written by Gevaert, apparently with no other purpose than to challenge the virtuosi to struggle with its almost insurmountable difficulties. But Mr. Becker went at his herculean task with the calm assurance of long experience and expertness, and so his double stopping, his octaves and flageolets were as nearly perfect as it is possible to make them.

In the beautiful second movement he displayed a soulful tone and great expressiveness, and the last movement, with its piquant themes, was given with brilliancy and finish. It was not surprising that his

listeners were moved to an enthusiastic outburst of applause. It was only just recognition of the work of a great artist.—New York Journal.

Mr. Becker is a finished artist. He plays on a superb instrument, from which he obtains a big, full, round and smooth tone. His technical facility is extreme. In Haydn's charmingly graceful and melodious Concerto he displayed much taste, and in the very difficult cadenza written by Gevaert he executed technical feats, particularly in double stopping, in a remarkable manner.—New York World.

The concert gained additional importance and gave increased pleasure because of its introduction of a great 'cello virtuoso, Hugo Becker. In tone and technique this musician was a revelation. From his superb instrument he draws a flow of rich, round, vigorous tone. His technical facility is the more remarkable because of its absolute certainty. Such double stopping in complex runs has not been heard here before. His style is clean, dignified and unaffected. His next appearance will be awaited with pleasant anticipations.—Sunday World.

By far the most interesting number of the program was Josef Haydn's Concerto for violoncello in D, as modernized by Professor Gevaert, of Brussels. Its interest lay, however, less in its intrinsic merits than in the manner of its performance by Hugo Becker, the eminent violoncello virtuoso, who won a sensational success, and was recalled over and over again with the kind of enthusiasm such as audiences are apt to vent only on opera singers. He is the Paderewski of the violoncello, beyond dispute; a man endowed with absolutely perfect technique, which, nevertheless, he never allows to obtrude itself for its own sake, but always subordinates to the spirit of the music. After hearing Hugo Becker one feels like taking back all one's criticisms as to the 'cello not being suited to runs and passage work in general. He plays breakneck fioriture with the ease and certainty of a violinist, even in the highest passages, his harmonies are as pure as bar gold, and his harmonics clear as silver bells. His tone in cantabile bars is rich, pure, mellow, luscious, and doubtless would be if he had an ordinary instrument. But he has the great good luck to possess a Stradivarius of 1708, the time when that master builder was in his glory. It was for a long time buried in a Spanish monastery, and subsequently came into the hands of the Duke of Marlborough, from whom it was bought for Hugo Becker by some wealthy friends. It is a wonderful instrument, and Hugo Becker plays it wonderfully. Hugo Becker, by the way, is a son of Jean Becker, leader of the famous Florentine Quartet.—Evening Post.

### American School of Opera.

THE students of the American School of Opera performed the third act of "Faust" and the first act of "Cavalleria Rusticana" at the Berkeley Lyceum Theatre on January 29. The work done showed evidences of careful and conscientious teaching, combined with hard work on the part of the young men and women students.

A chorus of thirty voices, composed of members of the New York Opera Association, did quite well, and with a little more coaching will sing with greater snap and vigor.

The cast as a whole was very satisfactory, although one or two essayed parts which were somewhat beyond them.

Maria Strakosch, who sang the role of Santuzza, proved to be a better actress than a singer. The upper tones of her voice are hard and forced, but she has temperament and acts with her whole soul.

Allen C. Hinckley, who sang Mephistopheles, has a deep resonant basso, which he uses with intelligence. His large voice and almost ideal stage presence would point to a successful operatic career.

Iver Anderson, as Turiddu, displayed a dramatic tenor voice of much promise. Andreas Schneider sang Alfio. His voice is a baritone of fine quality and good range.

S. C. Bennett conducted. The full cast was as follows:

#### FAUST.

Act III.—In Front of the Church.

Marguerite.....Katherine Colvin  
Siebel.....Jean Lyman Cooper  
Martha.....Helen Kerr  
Mephistopheles.....Allen C. Hinckley

#### CAVALLERIA RUSTICANA.

Act I, Scene—A Sicilian Street—Easter Morning.

Santuzza, a village girl.....Maria Strakosch  
Lola, Alfio's wife.....Frances Golden  
Lucia, Turiddu's mother.....Helen Kerr  
Turiddu, a returned soldier.....Iver Anderson  
Alfio, the village teamster.....Andreas Schneider



## MME. VON KLENNER

Garcia Representative,

PARIS EXPOSITION, 1900.

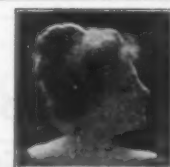
Only Honorable Mention or Distinction of Any Vocal Instructor.

Address: 40 STUYVESANT STREET, NEW YORK.  
Second Avenue and 10th Street.

## Miss ADELE MARGULIES,

PIANO INSTRUCTION.

Studios: Nos. 705-6 Carnegie Hall, New York.



## GRACE G. GARDNER,

Concert and Oratorio  
SOPRANO.

Pupil of Blasco, Milan; Schmidt, Berlin; Henschel, London.  
Studio: 36 West 25th St., New York.

## ALFRED V. CORNELL

TENOR.  
Oratorio, Concerts, Recitals—Vocal Instruction.  
803 Carnegie Hall, NEW YORK.

## "The Foreign Opera."

A Communication.

New York, February 9, 1901.

Editors The Musical Courier:

**I**N your excellent editorial on "The Foreign Opera" contained in your last issue, it seems to me that several phases of the situation were passed by with a few words when in reality their bearing upon the subject should be emphasized.

The points I should like to bring out are these: (1) That the question is one of national importance and not merely of local interest. (2) That because the system under which grand opera is now produced in this city is artificial and abnormal, the people do not receive the right sort of benefit from it.

Before going further it is perhaps hardly necessary for me to state that I heartily agree with you in condemning the present foreign opera scheme as being pernicious in its influence and detrimental to the cause of good music—the very cause it should be first and foremost to uphold!

But let it be remembered by all means that the cause is national. It is not New York city alone that is effected, but the country at large. It is not exclusively New York money that has kept this false system so long alive, but the money of the American people, and just as the principle you uphold embodies an inherent truth that is applicable to all times and all places, so the pernicious results of this artificial state of affairs make themselves felt everywhere to a greater or less degree, even in the remotest sections of this fair land of ours.

Mr. Grau is the victim of circumstances over which he no longer has any control, but which are entirely of his own making. It seems inconceivable that with his well-known business acumen he should not have realized in the beginning that by starting out on a false basis he would eventually be led into managerial pitfalls from which it would be well-nigh impossible to extricate himself, except by first annihilating that which it took years of hard work and dollars galore to build up, and which more dollars and more work can no longer maintain, no matter how hard he may try. The foreign opera scheme is already a great, and it threatens to become an insurmountable, obstacle in the path along which the normal development of the musical life of the nation, has to travel, and we all know that is slow enough at best. We do not want or need this added thorn in the flesh to aggravate the present condition.

The "Star" system is a contagious disease, manifesting itself in various forms and degrees of virulence according to the condition of affairs in the locality it happens to invade. If it does nothing else, it may take merely the form of "all-star" concerts in those places where opera is unheard of. Monstrous affairs that have nothing to do with art, but are on a level identical with that now ruling on upper Broadway. But whatever form it does take, it also takes the people's money, and perverts for its own use that which is given in the name of art.

Everyone's attention is concentrated on the singers when it comes to a question of the opera. A change of cast, owing to some slight indisposition or trivial whim, or for perhaps a more serious reason, is hard on the box office receipts. And right here is one of the best proofs that the evil results of educating the public to think of the performers first, last and all the time, are beginning to be felt also in the managerial office. Mr. Grau struggled long

against adopting the custom of returning the money when an accident necessitated a change in the cast. But the people clamored for it, and finally demanded it, and so he was forced to comply. Why? Because for years he had been booming his singers and not the works produced, and all the public now cares for is the cast.

Entirely aside from the one fact that failure of his pet scheme is staring Mr. Grau in the face, we have the other grave one to consider, that the public fails to derive the benefit, educational and otherwise, that would be derived from grand opera produced under some other than the star system.

The announcement that a new opera is to be given scarcely starts a ripple, but let it become known that a brand new tenor or prima donna is to make a debut, and everyone is wildly excited—provided the astute press agent has been sufficiently extravagant in his preliminary puffs to create a widespread interest in the newcomer.

That is what the people go to the opera for. To see as much as to hear the singers—never the work. Is any attention paid to the libretto? Is any thought given to the content of the work as a music drama? Are the majority of people who have been attending the opera for years capable of telling you anything about the difference between the Italian and German schools? No! But they can tell you that Madame X. dresses such and such a part differently from Madame Y., and that Signor A. has two more top notes than their other favorite tenor.

In the beginning, however, people attended the opera for the sake of the music, and it is only by this hothouse forcing process that their natural proclivities to enjoy music have been perverted into wrong channels. Because it is abnormal and artificial it is bound to be short lived, and it is only by sheer cleverness and an undaunted spirit that Mr. Grau has been able to keep it going so long.

Give us opera on a fair basis; good artists at reasonable salaries (they can be had); careful attention to detail; a good ensemble; and if this is accomplished, opera, both in foreign tongues and in the vernacular, will be a live factor in the musical welfare of the nation, instead of being a sure road to bankruptcy for the manager and a financial and artistic bugbear to the people at large.

A SUBSCRIBER.

### Mr. and Mrs. Wickes Play at a Musicale.

**M**ME. LISA DELHAZE WICKES, the Belgian pianist, and Alfred Donaldson Wickes, the violinist, provided the program at a musicale given last Wednesday evening by Mr. and Mrs. Ernest Forster Walton, in honor of Dr. and Mrs. Frederick Merwin. The affair was held in one of the large studios at Carnegie Hall. About 200 guests were present, and the musical features were especially delightful.

Mr. Wickes as violin solos played a Bach air, and in marked contrast a Hungarian Dance by Brahms. Madame Wickes as piano solos played a Pastorale and Presto by Scarlatti and Chopin Ballade. Both artists were received with enthusiasm.

### Harriette Cady.

Miss Harriette Cady, the pianist, has been meeting with success. Recently she appeared in Montreal, taking part in two Sunday concerts, a symphony orchestra event, a public recital and a private musicale, the latter being given by Hector Mackenzie. The Canadian press referred in very favorable terms to Miss Cady's work on these occasions. On March 6 she will give a recital in New York.

## The Purpose of Music Teaching.

Editors The Musical Courier:

**S**HOULD it be taken for granted that the purpose of every person beginning or continuing lessons under a piano teacher is to learn to play the piano for others to hear? Should it be considered a sufficient condemnation of any piano teacher's methods and objects to say that some one, or several, or even that all of his pupils cannot play?—using the term in the sense of attractive and remunerative concert playing. Is a music teacher really a teacher—an educator—or only a trainer? If he is a trainer, one engaged in fitting pupils to attract audiences at paying prices and entertain them by performance of piano music for an hour or two at a time, where are his results? You catalogue in a recent issue thirty-eight solo pianists before this country this season. Let us assume that they fill the bill; what sort of a success is that for a piano teaching profession? Suppose there are 1,000 piano teachers in New York city, suppose that they average ten pupils each, and suppose that it requires ten years to make a concert pianist out of a pupil; should we not then reasonably expect to see an average of 1,000 concert pianists prepared for their service to the public each year in New York city alone? Yet you count but a beggarly thirty-eight from all sources and for the whole country!

Look at it in another way. Here is a talented young lady, who has studied the piano for nine years or so. She has mastered technic, she has acquired a repertory, she can "play piano" and she is just about to make her debut, with every prospect of success, when, by accident, she crushes her fingers so that it is necessary to amputate several of them. What has she to show for her years of labor? What has she gained from her piano study that will make life more significant to her now that she is a cripple? These are no idle questions, for if hands are not frequently maimed so that fingers are amputated, piano technic is still frequently rendered of no avail by physical infirmity. Is it wise to make the goal for every pupil the technical mastery of the keyboard when the successes in attaining that object are so very, very few in proportion, and when the risk of disaster is so hazardous?

When a person enters school and begins the study of arithmetic nobody expects that she will presently bring a blackboard into the parlor and entertain a company with lightning calculations, or even that she will compute the number of words in every article she reads in the paper, to demonstrate the capacity of her teacher or her own faithfulness in study. Even if in maturity she finds that she has so far forgotten how to extract a cube root that she cannot help her daughter with her lessons on that subject, the fact is not regarded as evidence that her study of arithmetic was of no use to her. If a person tries to exhibit her knowledge of a foreign language by interpolating words and phrases from it into her conversation or correspondence, so doing is regarded as giving more evidence of conceit than of culture; yet the study of languages is looked upon as a great desideratum.

Our teachers of arithmetic, language and other school subjects are teachers indeed, whose pupils leave them with minds broadened and cultivated, able to appreciate numerical relations, the force of words and the meaning of life. Pupils are sent to them to be educated, and they leave with minds trained and disciplined, although they may soon forget the subjects taught and the rules acquired. It may be questioned whether as high praise can be given



TRANSCONTINENTAL TOUR  
1900-1901.

LEONORA

JACKSON

For Dates and Terms address

LOUDON G. CHARLTON,  
Carnegie Hall, NEW YORK.

**ALICE E. JOSEPH,**

Late Private Secretary to Sir Augustus Harris.

THE OPERA AND CONCERT AGENCY,  
7a Hanover Street, Regent Street, LONDON, England,  
Authorized to represent all the Best Artists in the World!  
ADVISE GRATIS.

JOS. S. BAERNSTEIN,

BASSO.

WOLFSOHN'S MUSICAL BUREAU,  
131 East 17th Street,  
NEW YORK CITY.

PERSONAL ADDRESS:  
20 WEST 94TH STREET.

RAFAEL

JOSEFFY.

Address: Letter Box 38, NORTH TARRYTOWN, N. Y.



our teachers of music in general. We see the music stores flooded with trash; we find people of wealth and culture offering as musical entertainment to their friends dance rhythms and rag-time abominations; we see churches which are attended by people of prominence and learning adopting hymn tunes, engaging choirs and listening to anthems that are far from being artistic or worthy of their associations; we find persons attracted to concerts almost wholly by the soloist and listening to the soloist to judge of technic or execution; we find critics harping upon how this or that difficulty was performed and how superior this one's play is to that one who was heard last season; in a word, we find neither musical culture nor a large body of accomplished pianists as a result of all the alleged music and piano teaching that has been done in this country.

It seems to me the purpose of music teaching should be the culture and development of the pupil. The student should be trained to such a position of hand as will best adapt it to the keyboard, such a condition of muscles as will result in the best quality of touch, such control of motions that they will be most uniform and equal and least expensive in nerve force, such freedom in changing location of hand (crossings as adapted to scales and arpeggios) as will put the entire range of the keyboard in use, and some development of strength and endurance. So much can be done by the aid of a practice clavier in from six to twelve weeks, and then the student is ready to face all the difficulties in a quite large range of most beautiful music. Whether anything further is specifically attempted in technic or not is a matter of secondary importance. The acquainting of the student with the literature of music by wide reading and careful examination is the prime consideration. If the foundation of technic has been properly laid, nothing will have to be unlearned or done in an essentially different manner in conquering the highest flights of virtuosity, and if sufficient pains have been taken, the pupil will appreciate the immense importance of absolute precision, clearness and faithful interpretation. Nobody need feel badly to have it said that a pupil so trained cannot play. What of it? Who wants to hear her play? At least, if she has had time enough, she may know what Bach, Händel, Mozart, Haydn, Beethoven, Schubert, Mendelssohn, Schumann and the rest have said, what it all means, and why they said it so. That will be worth more than virtuosity and it will not stand in the way of virtuosity—in fact, it may easily lead to it. The only way to really know music is to sit down at the keyboard and grind it out by hard work. I don't want to stop piano teaching in order to take up music teaching—the two ought to go together. But let us care less for, aim less at, gymnastics, technic, execution, playing; and let us care more for culture, expression, interpretation, education. The difference in aim will make a real difference in method, in the atmosphere of the studio, in the results. The results may not be so brilliant in the matter of performance, may not satisfy critics who think any method but their own is "all wrong," but they will last longer, reach further and be less subject to destruction by physical accidents or loss of health. Culture is worth more than accomplishment, music is of greater value than acrobatics. But then the results may be better even in the matter of virtuosity in the end, because a clear idea of what is to be expressed and what beauty there is in music will lead many an indifferent student to strive more earnestly for adequate powers of interpretation. Symmetrical training gives sanity, breadth and true culture. Keep touch and technic, interpretation and execution, emotion and intelligence, heart and head always united, but put the emphasis on touch, interpretation, feeling, heart, and aim for the culture and education of the pupil, not the public.

HENRY G. HANCHETT.

The Hagerstown (Md.) Operatic Society produced "Iolanthe" in the Academy of Music on February 1.

## HEINRICH

# MEYN

BARITONE.

Vocal Studio: 200 West 57th Street.

Management: R. E. SQUIRE, 125 East 94th St., New York.

## OSCAR SAENGER,

Vocal Instruction.

Teacher of Josephine S. Jacoby, Contralto; Elizabeth D. Leonard, Contralto; Madame de Pasquali, Soprano; Sara Anderson, Soprano; Hildegard Hoffmann, Soprano; E. Léon Raina, Basso; Joseph S. Bernstein, Basso; John I. Young, Tenor, and other prominent singers now before the public.

Studio: 51 EAST 64th STREET,  
NEW YORK.



PHILADELPHIA OFFICE THE MUSICAL COURIER.  
4230 Regent Square, February 9, 1901.

THE appearance of Edward MacDowell with the Philadelphia Orchestra on Friday night, together with the performance of Gilchrist's Symphony in C, gave an American color to the program, which was not counteracted by a straggling array of the four compositions respectively by Weber, Grieg, Hoffman and Dvorák, which followed the concerto. One cannot see the object of this peculiarly arranged program, unless it was that of originality, the point being gained, however, at the sacrifice of equipoise.

Edward MacDowell's Concerto was a masterly composition, displaying vigorous purpose and a thorough knowledge of both orchestra and piano; at no time was either the one overbalanced by the other. Mr. MacDowell played his concerto in the same spirit that had led to its composition.

The performance of Gilchrist's Symphony aroused the audience to enthusiasm of local character; we all felt pride in the fact that the work was that of a Philadelphia musician who had done much to foster music in this city. The continued applause won its point. Mr. Gilchrist rose from his seat in a balcony box and bowed his acknowledgments of the hearty appreciation extended him.

The other four compositions which made up the program were: Weber's overture, "Oberon"; Grieg's Berceuse, for strings; Hoffman's "Elves and Giants" and two Slavonic dances of Dvorák, all of which were well played, and gave evidence of the fact that the orchestra still continues to improve in tone.

Last week the pupils of Henry Gordon Thunder gave a recital at which it was my misfortune not to have been present, but I have heard through more than one source that the affair was most enjoyable. The young ladies who sang were the Misses Fast, Tuttle, Magee, Mrs. W. L. Rice and Mrs. J. B. Smith. Messrs. Smith and Griffith also sang, and the pianists were Misses Biddle, Twelves, Bunn, Neall, Macomb and Clark; Messrs. Bunting and Sullivan.

On February 16 Mr. Thunder will give a Brahms recital, at which he will be assisted by Miss Kathryn McGuckin and others.

Two announcements of much interest are the appearances of Edward MacDowell and Harold Bauer in the near future. Mr. MacDowell will give a piano recital on the afternoon of February 16 at 2:30 p. m. in the Witherspoon Hall.

New York has been so loud in its praise of Harold Bauer that I await his coming with much interest. He will assist the Kneisel Quartet at their next concert on February 25, and will be heard in Beethoven's Sonata for piano and violin, op. 47, and Schumann's Quintet for piano, two violins, viola and violoncello, in E flat major, op. 44.

These concerts usually begin at 3 p. m., but owing to the length of program will commence on this occasion at 2:45.

The mention of time for beginning concerts induces me to make the remark that Mr. Scheel has a peculiar habit of beginning those of the Philadelphia Orchestra before the appointed hour.

This is probably due to the fact that the clock in the Academy runs too fast; on Friday night it was six minutes ahead of time, and as six minutes means a good bit to an assembling audience, won't someone suggest that the gentleman use his own watch?

The Mendelssohn Club concert will take place on Saturday evening, February 23. Owing to request the program will consist of unaccompanied numbers, a most pleasant change, as the "scrath orchestra" that is usually gathered together for these concerts adds nothing to the enjoyment of the chorus. The soloists for this evening are Ffrangcon Davies, baritone, and Leo Schulz, violoncello.

Gaul's cantata, "The Holy City," will be sung at Epiphany Chapel, Seventeenth and Summer streets, on the evening of February 14. The choir, under the direction of William R. Bailey, will be assisted by the four soloists: Miss Jennie Foell, Miss Kathryn McGuckin, Owen S. Fitzgerald and Preston Tyler.

On Friday evening, February 15, our well-known pianist, Constantin Sternberg, will give a recital at Witherspoon Hall. With his usual originality Mr. Sternberg departs from the cut and dried form of piano recitals, inasmuch as his performances are always preceded by a short talk on the composer and his compositions. This coming recital will be of special interest, as Mr. Sternberg will play and speak about the music of China and Japan, which information the pianist has gathered personally during his extended travels.

At the concert of the Alumni of the Philadelphia Musical Academy Camille Zechwer, the talented young composer, was heard in a Chaminade number and a "Moment Musicale" of his own composition.

DOMINGA LYNCH SOUDER.

### Ruby Cutter.

MISS RUBY CUTTER sang in Troy last week and her press notices from the local papers are here reproduced. This young artist meets with success wherever she is heard and her engagements have been numerous this season:

The assisting vocalist was Miss Ruby Cutter. This attractive lady was at her best in the "Primavera" (Strauss) waltz. Here there was a most pleasing purity of tone and an admirable display of range and flexibility.—Troy Times.

Miss Cutter is a pleasing songstress of attractive personality. Her voice is a high soprano under good control, and her method denoted a musical education. She was heard first in the Strauss waltz, "Primavera," which gave the singer ample opportunity for the display of execution. She was liberally applauded. Miss Cutter also afforded pleasure by her singing of Schubert's "Gretchen am Spinnrade" and Brahms' "Meine Lieb' ist Grün." She sang with much taste and expression the incidental solo in the "Ave Maria."—Press.

Miss Ruby Cutter, a young coloratura soprano from Boston, gave a fine exhibition of technic in the Strauss waltz, "Frühlingstimmen," and later sang two German songs, and as an encore "May Morning." She uses her vibrant voice with discrimination and intelligence. Her earnestness won for her many friends.—Sunday Budget.

Miss Cutter also sang in Garden City with success.

### Hawley Concert Company.

THE concert of the C. B. Hawley Concert Company, recently given under the auspices of St. George's Chapel, at Bridgeport, Conn., was a very enjoyable musical event. The program was made up entirely of compositions by Mr. Hawley. "Molly's Eyes," one of Mr. Hawley's latest songs, made a decided hit, and bids fair to become a second "Because I Love You, Dear." The company is composed of the following artists: Miss Ethel Crane, soprano; Miss Kathryn Taft Bruce, contralto; F. Van Rensselaer Bunn, tenor; James S. Webb, tenor; Robert Butler, baritone; C. B. Hawley, basso.

### THE GREAT PIANIST

# HAROLD BAUER.

Sole Direction:

## LOUDON G. CHARLTON,

MASON & HANLIN PIANO USED.

Carnegie Hall, NEW YORK.

# VAN YORX

Tenor,  
6 E. 17 St.,  
NEW YORK.

Under Management of WOLFSOHN MUSICAL BUREAU, 131 East 17th St., NEW YORK CITY.



PALLAS ST. 13, BERLIN, W., January 22, 1901.

### A Newly Discovered Daguerreotype of Nicolo Paganini.

**S**TRANGE discovery! At last, sixty years after his death, we have an exact likeness of the greatest violinist the world has ever seen—Nicolo Paganini. By special permission of Breitkopf & Haertel, of Leipzig, who own all rights of this picture, I am enabled to present it to the readers of THE MUSICAL COURIER. It is a photograph of an old daguerreotype of Paganini lately discovered in Turin, Italy, hence the likeness is exact. In fact, this is the only authentic likeness of Paganini in existence. It differs materially from all paintings and sketches of the great violinist.

What a striking picture it is! There he stands ready to begin, his hand sprawled out, stopping the four E's, his bow high above his head ready to be dashed down on the strings, just as he has so often been described by eyewitnesses.

This probably represents him in the act of beating time, as he was in the habit of doing while the orchestra was playing the introduction; for if he were in the act of beginning to play, he certainly would not hold the thumb on the bow, as here.

He evidently did not pay much attention to dress; his clothes fit him like those of a chimney sweep in a provincial German town.

What a striking face! One may well say, as did Sir Charles Hallé, who saw him in Paris, a striking, awe-inspiring, ghost-like figure.

I have read many accounts of Paganini's playing and appearance, but none ever interested me half so much as the vivid description of an eye-witness, Frau Geheimrath Junge, an old lady still living in Weimar, who heard the great magician there in the early thirties.

She was about seventeen years old at the time, and as she was educated musically she appreciated his playing and carried away a very, very vivid impression of it. Instead of quoting from books I will try to give this lady's impressions as she told them to me.

There was great excitement in Weimar when it was made known that Paganini was coming. The little residence only had 8,000 inhabitants at that time. It had a fine orchestra, however, a good opera, and it was famous as an art centre.

In spite of the extravagant admission prices the theatre was sold out long before the day of the concert. A brilliant audience was assembled, including the entire court. After the overture there was a feverish expectancy. Enter Paganini! Breathless silence. What an extraordinary figure! How those piercing black eyes took in everything and everybody in the theatre (he was probably mentally

counting the receipts, for he had a keen eye to the filthy lucre).

His first number was the finale to his B minor Concerto, "La Clochette." What a ravishing tone; what prodigious execution; what passion!

The little theatre thundered with applause. Weimar gave the great Italian a royal welcome. He appeared again and again to bow his acknowledgments with a ghastly, satanic smile or grin rather, that was at once awe-inspiring and ludicrous. Finally he played an encore, a piece for violin alone, abounding in hair raising technical feats, double harmonics, left hand pizzicato (probably his "Nel cor più non mi sento"), thrown staccato and such diabolical things, all very new and astounding to the good people of Weimar. The expression on the faces of the violinists in the orchestra most laughable, such a combination of admiration, awe, wonder and incredulity. They could not believe it, yet they heard it.

Frau Junge could not remember what Paganini's other program numbers were, but as an encore after the last piece he played his "Carnival of Venice." And how he did play it! The devil himself seemed to be let loose, in a frolicky mood. How the notes laughed and jumped! Here the individuality of the artist was felt more than in any other piece. He expressed the whole gamut of human passions. His violin wept, laughed, danced and



[Copyrighted by G. Fiorini, Munich.]

THE ONLY AUTHENTIC LIKENESS OF PAGANINI.  
From an Old Daguerreotype Discovered in Turin.

moaned, and he compelled the audience to do all this with him. The public was frantic. Such enthusiasm had never been seen in a concert in Weimar.

Frau Junge heard nearly all of the great artists of the century. She knew Liszt personally during forty years;

she heard him play the "Kreutzer Sonata," together with Ernst; she heard Spohr, Vieuxtemps, Thalberg, Ole Bull, Sivori, Rubinstein as a young man. She lived in the same house with Tausig and heard him practice eight hours a day. In short, she heard the best the last century had to give; but she says no other performer ever impressed her as did Paganini. There was something so diabolically fascinating about him!

This picture must have been taken shortly before Paganini's death, as he died May 27, 1840, and Daguerre did not discover his process of taking pictures till 1838, and it was not put to practical use till 1839. It is a most curious fact that the portrait of such a famous man should have remained undiscovered for sixty years.

ARTHUR M. ABELL.

13 Pallas street, Berlin, W., January 22, 1901.

### Concert by the Severn Trio.

**A** TRIO, by Chaminade, was played for the first time in New York at the last concert of the Severn Trio, given at Tuxedo Hall Monday evening, February 4. Many prominent New York musicians were in the audience, and these naturally appreciated the opportunity of hearing the work.

Quite difficult to play, especially in the piano part, the composition is somewhat reminiscent in character, but withal is infused with certain charm, like many of the songs by the famous French woman composer. The second movement, Lento, is founded upon a churchly theme, and in this part occur some fascinating passages for the 'cello. The most that can be said of the new Trio, written in the key of A minor, and op. 34, of Chaminade's works, is that it is interesting, and, moreover, as a novelty, was very welcome. The Severns played it charmingly.

A Quartet, by Arthur Foote, for piano, violin, viola and 'cello, was the other work played by the trio, and Miss Laura Wheeler in the viola part. This composition proved a sincere and musicianly effort, and one to which serious musicians will be glad to listen at any time.

Ms. Rollie Borden-Low, a soprano singer, made a favorable impression by singing three of the songs from the Cycle, "Schön Gretlein," by Von Flitz, and a "Creole Love Song," by Edgar B. Smith. Mrs. Edmund Severn, the pianist of the trio, played Mrs. Low's accompaniments sympathetically, as she always does.

### Robert Hosea.

**R**OBERT HOSEA, the baritone, sang as soloist at the concert of the Troy (N. Y.) Choral Society last month. Following are extracts from reports in the Troy papers:

Robert Hosea, baritone, sings so well in his youth that he promises to be one of the best of them. His voice is a happy medium between indistinct heaviness and piping lightness. It is a virile tone, and it carries with great distinctness and throughout an extensive range the words of his songs. Best of all is his dramatic quality, which made the much sung prologue to "Pagliacci," though given in the translation, a noble performance. His ballads were delightful.—Daily Times.

Robert Hosea received a perfect ovation when he had finished Leoncavallo's "Prologue." His concluding lines, "Ring Up the Curtain," brought forth a burst of applause, and he kindly responded with "Gypsy John." Mr. Hosea is a young man and is pronounced by the critics to be one of the very best baritones in the entire country. He became a favorite at once, and although not in the best voice he was satisfying in each number presented.—Record.

Mr. Hosea's voice is pleasing in quality, ample in quantity, and there will be more of both in the future, as Mr. Hosea is at present one of the youngest singers on the concert stage. He sang the prologue so well that it merited the encore, this being the always welcome "Gypsy John."—Daily Press.

### Katharine Fisk.

The success of this excellent artist continues, among the most recent bookings made for her by Mr. Charlton being a circuit in Michigan, Ontario and New York State covering two weeks, and beginning in Detroit on February 17.

## VICTOR HARRIS,

Vocal Training.

The Art of Singing in All Its Branches.

STUDIO: THE ALPINE, 55 West 33d Street, NEW YORK

**GWILYM MILES,**  
BARITONE.

THE WOLFSOHN MUSICAL BUREAU,  
131 East 17th Street, NEW YORK.

Personal address: 65 Florningside Ave., New York.

**JULIAN PASCAL**

Pianist. Concert, Recitals, Musicales.  
For Terms and Dates address care of  
MUSICAL COURIER, 1135 Broadway, New York.

**ALBERT MILDENBERG**  
PIANIST.

Studio, 1202 Carnegie Hall, New York.  
Applications received on Wednesdays from 9 till 4 P. M.

**ELIZABETH D.**

Oratorio, Concerts,  
Song Recitals

**LEONARD**

CONTRALTO,

158 West 83d Street, New York.



## Florenza D'Arona on the Falsetto Voice.

The eminent American vocal teacher, Mme. Florenza d'Arona, whose success ever since she located in Paris two years ago has been phenomenal, contributes the following to the readers of THE MUSICAL COURIER.

**S**OME years ago there was a symposium upon the subject of tenors being scarce, and the reason for it. While many views were expressed, which to the average person might have appeared plausible, mine among the number, my experience since has proved to me that they were all wrong, and the cause lay in difficulties regarding the perfect knowledge of the human voice as a whole; that is, from the basso profundo to the highest soprano legiero.

The misnomer given to the head voice by such men as Garcia, &c., has confounded it with the falsetto, which is as distinctly different from the head voice in man—or rather the head voice as man should employ it in correct emission upon his legitimate range—as it is possible to imagine. The general idea has prevailed that the chest voice for a tenor has the correct and most beautiful delivery. Sims Reeves' "high chest C" has been written upon and admired for many a decade. In his declining years, when the adored English tenor confessed that he had never taken a chest high "C" in his life, the musical world wondered, and is still wondering, for the tenor could not explain how he produced his high "C," only that it was not a chest "C," or that tone commonly understood as chest.

As far as the word "head" is concerned, Garcia was right in its application to the falsetto, but the idea conveyed has been entirely wrong.

All reputable teachers know that the "front" voice, or front head voice, is the true bell-like, ringing, resonant, vibratory tone, and aim to so instruct their pupils that they may understand it and acquire it. This tone, however, is full of dangers to its complete beauty, i. e., mellowness, richness, ripe with human feelings, and needs the knowledge of the more expansive resonators of the chest. This idea, however, is confounded with the use of the pernicious muscles of the upper chest, and to avoid the inevitable result of this mistake—the so-called chest tone—pupils are kept from a clear understanding of the difference between the chest as the vitalizer of tone and chest as an impediment of tone.

The difference between the motive power coming from the contracting muscles of the upper chest and throat and coming from the great suction pump and propeller, the diaphragm, is enormous.

To combine the front head resonance of the perfectly adjusted instrument with the vital beauty of humanity (thought, feeling, emotion, &c.) is the teacher's work in all voices save the soprano legiero's.

Here we come to a voice whose upper range is often very extensive, "E" and "G" in alt being a common possibility. These acute tones are invariably sweet, and with every appearance of ease. They are very tiny, because they could not be anything else and be as high, but you will notice as the voice descends the proportionate difference varies greatly. Sometimes the voice appears an extremely light voice throughout, the middle and lower tones being weak, breathy or forced; then, again, as soon as "F" (fifth line or staff) is touched, coming down the scale, the voice becomes firm, broad and rich (a rare occurrence unfortunately), according to the timbre of its classification. The former singer forms her tones and reinforces the back head through the medium of the pharynx; the second singer uses front head through medium and lower, and reinforces back head for acute tones.

Nor would acute tones be possible placed in the front sinus. The legitimate voice must be there, but the dainty lacework of embellishment seeks and needs the easier reinforcement through the medium of the pharynx.

Now the first singer's mistake lay in maintaining the

same position for her medium and lower tones that she employed for her acute tones. This rendered them weak and breathy, because the air wave becoming larger on descending the scale found insufficient reinforcement, and left the mouth mostly unvoiced. The utilization of the air wave issuing from the vocal cords is the singer's study. The vocal cords vibrating in sections (or should) gives forth more voice material—although half as many vibrations to the octave—as we descend, and needs greater knowledge of the reinforcers than the acute tones, otherwise the very amplitude of their vibrations—which properly directed will produce power—will impede power and leave the mouth unvoiced.

So far so good.

Now we come to the falsetto in man. Of all voices maltreated it is the tenor voice. He has been taught to flatten his abdomen and raise his upper chest, and to keep it raised by will force (muscles). The motive power of each tone has been looked for there, together with its sustaining properties.

By this means the natural workings of the great, big muscle, the diaphragm (the singer's friend), is kept stationary, and the intercostals are robbed of their resistance, so that muscles not intended by Nature for such use must be employed, and strain the voice most pitifully when urged—beyond the musical limit of their possibilities. Instead of the upper and lower chest swelling with the filling of the lungs and the breath column being sustained and supported by the diaphragm, by this false method communication with the diaphragm and its resisting friends—the intercostal and other waist muscles—are entirely cut off. The singer finds himself unable to get acquainted with the bell tone resonators, which, if at all, receive but little opportunity to offer him assistance, because they are so handicapped by this procedure of his that they are worse than useless. They just encourage sufficiently to cause overstrain of the very muscles that impede the air wave's freedom, and the limit of the upper range is soon reached.

To sing above this point which has taxed him to the utmost, resort to falsetto is inevitable, and permitted at times—especially in Italy—to make a desirable effect of color. All at once the audience, no less than the singer, experiences a sense of relief. The falsetto, although not in vogue, in fact despised and not tolerated in many countries, nevertheless brings with it a sense of absolute relief after the intense straining heard so often and misnamed singing. Why should this be? We don't like the falsetto! It is certainly not manly; in fact, it is feminine! It is effortless, however, and often very sweet. It appears much more natural of the two voices just described. But why? The moment a man resorts to the falsetto he lets go, as it were. Every sense of tension, especially about the upper chest and throat, disappears, and the air wave ascends freely and naturally, but, alas! to be reinforced in the upper pharynx and back head only—exactly where the acute tones of the soprano legiero are produced. With the soprano legiero this is not only permissible, but necessary, therefore right; with the tenor voice it is not desirable, not necessary, therefore not right.

Were the female voice permitted to contort and impede itself, as the male voice is not only permitted but taught to do, there would be no soprano voices. The contralto, unluckily, is often as much abused, but beyond limiting the upper compass bad usage is not attended with such disastrous consequences. Bases and baritones show bad emission, and placement also less, but beyond limiting their beautiful scope, &c., this does not offend the ear as much or ruin their voices as quickly as with the tenor voice. The tenor is absolutely lost to the world by misplacement and misunderstanding of what constitutes vocal freedom and tone purchase. He holds on at one end because he recognizes no purchase at the other. He is constantly at the trigger instead of the bull's-eye. The weight he tries to push up at each ascending note

augments to such proportions that the possibility of possessing higher tones, except in the falsetto, he cannot even conceive of.

It is the front head voice he must find and maintain, for while the soprano can and may resort to the pharynx even in the medium tones as a point of color, and always must do so if she be a soprano legiero, the tenor's voice loses its character and immediately becomes effeminate.

Of all the six differentiated soprano voices all must maintain the front head voice with the exception of the highest of all voices, the soprano legiero. What is true for the female voice is even more obligatory to the male voice, with the exception of the male alto, who, possessing a phenomenally small larynx, resembles the female voice in its upper register, therefore could adopt the falsetto upon acute tones and blend it perfectly with his legitimate range.

The voice to be treated correctly must be understood as a whole. This requires much experience, and above all things, a delicate, sensitive ear to note differences and discover causes. In no other way can clear explanations be given a pupil.

The female voice has always to be considered a falsetto voice, and trained as such by several of the old masters. The consequence has been that until recently the coloratura and legiero voices have predominated in the tastes of the public. The subject, however, is too exhaustive for this paper, but if time permits I will treat it at some future writing.

FLORENZA D'ARONA,  
20 Rue Clement Marot, Paris.

## Margulies Chamber Music Matinee.

**T**HE third in the series of chamber music matinees, by Miss Adele Margulies, the pianist, assisted by Leopold Lichtenberg and Leo Schulz, was given at Mrs. Thurber's residence last Wednesday afternoon.

The series has been very successful, and already Miss Margulies receives requests for a repetition of her experiment next year. There are, after all, not many women pianists to whom chamber music appeals, but Miss Margulies' talents in this direction are quite marked. She has sympathy, repose, a finished technic, and, best of all, a musical touch, and the artistic modesty that is also uncommon in this age of egotism.

Like the programs presented at the previous matinees, the one heard last Wednesday was delightfully symmetrical. With the violinist, Mr. Lichtenberg, Miss Margulies played the Rheinberger Sonata, op. 77, for piano and violin, and the ensemble was all that could be asked by the most exacting critic. The trio played during the afternoon was that beautiful work by Rubinstein, in G minor, one of the best compositions by the Russian composer. After repeated hearings this trio inclines the sympathetic listener to think that Rubinstein's disappointment, because he was not appreciated as a great composer, was reasonable. The G minor Trio, for piano, violin and 'cello, is a great work, and one that will stand comparison with the greatest.

Between the two ensemble numbers, Schulz, the 'cellist, played solos by Bargiel and Davidoff, Miss Margulies playing the piano accompaniments in her best style. The last matinee in the present series will be given Wednesday afternoon, March 6. The program for that date follows:

Sonata, piano and violin, op. 24, F major.....Beethoven  
Rondeau Brillant, piano and violin, op. 70.....Schubert  
Trio, op. 32, D minor.....Arensky

### Dannreuthers at Vassar College.

Mr. and Mrs. Gustav Dannreuther gave a recital at Vassar College, Poughkeepsie, on Wednesday, January 23. The principal numbers on the program were the Beethoven Sonata, op. 12, No. 1, and Rubinstein's A minor Sonata.

... JUST PUBLISHED ...

BY

**G. SCHIRMER,**  
NEW YORK.

Uniform with the other volumes of Schirmer's Collection of Standard Operas. (Vocal Scores.)

**IL BARBIERE DI SIVIGLIA**

(THE BARBER OF SEVILLE).

...By **ROSSINI...**

(Italian and English Text.)

With a portrait of the composer and an essay on the story of the opera by H. E. KREHBIEL

Price, Paper, net \$1.50; Cloth, net \$2.50.

Complete catalogue of our Opera Collection will be sent on application.

PLATON

**BROUNOFF**

Voice Culture, Coaching, Piano.

**LECTURE-RECITALS ON RUSSIAN ...**  
LIFE AND MUSIC.

Vocal Solo, Choral and Piano Illustrations.

10 East 17th Street, NEW YORK.



**LIST OF SPECIAL VALUES IN FINE OLD VIOLINS**

To make room for the collection purchased by our connoisseur recently in Europe, we have decided to offer a number of Violins from our old stock at a **Marked Reduction.** Students' violins from \$25. Solo Violins from \$50 up. Italian specimens at \$100, \$200, \$500, up to \$10,000. **LYON & HEALY, 133 Adams Street.** Send 50c in stamps for our new book, "Historical Sketches of Violin Makers." Fine Catalog (illustrated) free.

**Mr. LUDWIG BREITNER**

PIANO STUDIO:

311 Madison Ave., bet. 41st and 42d Sts., NEW YORK.

**Concert Work and Lessons.**

**MISS HENRIETTE WEBER,**

FROM ROYAL SCHOOL OF MUSIC, BERLIN.

**SOLO PIANIST AND ACCOMPANIST.**

GERMAN AND FRENCH DICTION—COACHING.

**INSTRUCTION.**

ADDRESS: 9 West 64th Street.

## ITALY.

## "Il Maschere."

Teatro alla Scala.

Commedia lirica e giocosa in un prologo e 3 atti soggetto di l'Illica, musica di Pietro Mascagni.

Pantalone de' Bisognosi, ricco proprietario.....Oreste Luppi, basso  
Rosaura, sua figlia.....Signorina Elvira Brambilla, soprano  
Florindo, giovane laureato, amante corrisposto di Rosaura,  
Cori.  
Dottor Graziano, uomo di legge.....Michele Wigley, basso  
Colombina, sua domestica, confidente di Rosaura, promessa  
sposa di Brighella.....Signora Emma Carelli, soprano  
Brighella, venditore ambulante, confidente di Florindo,  
Carlo Ragni, tenora

Il Capitano Spavento, Balandrano di Casa Balandrana,  
Alessandro Arcangeli, baritone  
Arlecchino Baticchio, suo servitore.....Oreste Gennari  
Tartaglia, domestico in casa di Pantalone.....Virgilio Bellatti, baritone  
Giacadio, impresario.....Comm. Claudio Leigheb  
Borghesi, Contadini, le Maschere Italiane, Suonatori, Scrivani, Servi.  
Maestro Concertatore e Direttore d'Orchestra, Arturo Toscanini.

ITALIAN BRANCH OFFICE,  
5 Via Rondinelli,  
FLORENCE, Italy  
MILAN, January 18, 1901.

## The Libretto.

**I**N the prologue the stage appears as though prepared for rehearsal; the orchestra is about to begin the symphony when Giacadio the impresario, appears and prays the conductor to permit a moment's interruption in that he may explain to the artists the subject and intentions of the play, and the characters they are individually supposed to represent. The artists, summoned, appear dressed in street costume, and are assigned their respective parts. The impresario requests them to illustrate their intentions as to their respective characters, which, being satisfactorily performed, they are sent to costume themselves as they are to appear in the play.

The symphony is recontinued, after which the Maschere appear to salute the public:

O pubblico, salute! Siamo noi,  
I vecchi amici tuoi, dimenticati  
Per correr dietro a nuovi eroi . . .  
Ma noi—che importa?—siamo ritornati!  
Portiamo dall' altro mondo l'Italiana  
Commedia che le gronti corrugate  
Spiana e commuove, ognor serena e umana,  
Senza etisie e senza coltellate!  
Abbi soltanto, o pubblico, in avviso  
Ch' ogni garsetto cela una passione.  
Ogni maschera nostra un vero viso.  
E prestaci benevola attenzione!

The orchestra triumphantly accompanies, and comments the vivacious apostrophe of the Maschere and their gay greetings, accompanied by bows, droll pranks, pirouettes and hand kisses.

● ▲ ●

In the first act the scene represents the public square of the village, on the left is the house of Pantalone, with garden; opposite is the entrance to the Grande Albergo della Luna, the house of Dottor Graziano, and in the depth of the scene the main street extends diagonally.

Brighella enters, pushing before him a handcart full of goods of the most imaginable variety, which he extols energetically, the while casting glances toward the garden of Pantalone, at the window of Rosaura, at the house of

Dottor Graziano. Pantalone descends into the garden and Dottor Graziano appears at the window. Brighella is almost overwhelmed by the throng of servant maids, among whom is his mistress, Colombina, the maid of Dottor Graziano.

Tartaglia arrives to make his purchases, and receives from Brighella a note from Florindo to Rosaura; the

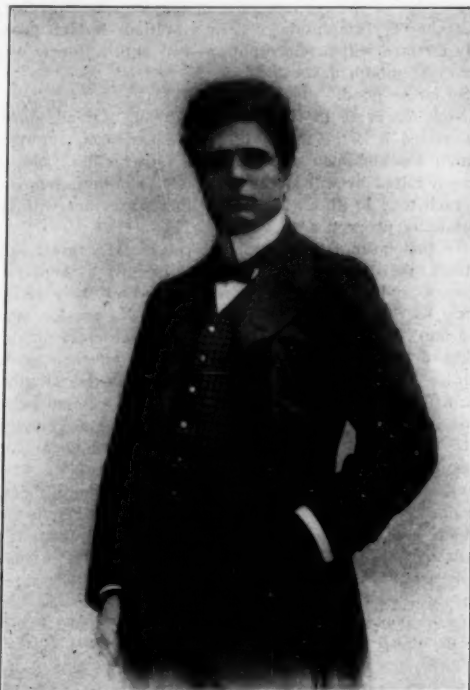


Photo by Guigoni & Bossi, Milan.

PIETRO MASCAGNI.

note is consigned to Rosaura, and Brighella leaves the stage.

The scene continues in the garden until Rosaura is left alone, when she opens the note and reads:

"Sole delle mie giornate!

Entra, o mio cuore, in queste cigre che piu che con inchiostro sono vergate coi tuoi palpiti! . . ."

Colombina arrives and brings very alarming news to Rosaura—her father has promised her in marriage to Capitano Spavento, who arrives to-day, and the marriage contract is to be prepared the same evening. Rosaura despairs. Enter Brighella, afterward Florindo; Rosaura explains to one and the other her predicament. All are at a loss, as to what expedient to adopt to prevent the consummation of the proposed marriage with Capitano Spavento. Their council is interrupted by the sound of many persons entering from the main street; the crowd appears, preceded by the formidable Capitano Spavento and his servant, Arlecchino. Rosaura and her companions hide themselves in the garden during the tirade of the Capitano, who recounts the appalling story of a hundred imaginary battles, &c., frightening the populace into retiring to their houses. The Capitano enters the hotel, when Rosaura and her companions steal from their hiding places to continue the discussion of a means for prevent-

ing the execution of the marriage contract. Brighella appears and announces that he possesses a certain powder which will have the desired effect. This assurance relieves all from the depression which had overcome them. Pantalone calls Rosaura to have her superintend the preparations for the ceremony of the evening. Rosaura re-enters the house; upon the reappearance of the Capitano the others hide themselves anew in the garden. Pantalone, spying the Capitano in the square, sends his servant Tartaglia to entertain him until he prepares himself. Tartaglia, who stutters, describes the village:

"Quella è una stra-stra-strada e que-que-questa è una pia-piazza e intorno mu-mu-muri."

While Pantalone invites the Capitano to enter, who makes his polite reply, the village people crowd into the square. The Capitano enters with Pantalone, while Rosaura repairs to her chamber to hide her grief.

● ▲ ●

The second act opens with the preparations for the reception in the grand saloon of the house of Pantalone. Tartaglia, the director of the preparatory arrangements, has deposited with the greatest care two enormous flasks, each of which has a card appended to its neck on which is written its contents. These receptacles play a very important part. Florindo enters the saloon furtively as Rosaura descends from her apartments. Finding themselves alone they allow themselves to dwell upon their mutual passion and the distress occasioned by the doubt and uncertainty of the result of the *coup* to be attempted.

FLORINDO.

Per averti vicina questa sera  
Guido la danza e botto la furlana  
Tu, quando incalza intorno la mattana,  
Guarda i miei occhi. . . ho dentro una preghiera.

ROSAURA.

E tu guarda ne' miei, o mesto amante,  
Ho dentro disanze tante . . . tante! . . .  
Non aspettiam, Florindo, questa sera! . . .  
Diciam la disianza, e la preghiera . . .

But Colombina interrupts with the warning of the approach of somebody. Rosaura and Florindo flee just as Arlecchino appears. A dialogue ensues in which Arlecchino makes a declaration of love to Colombina and Brighella entering finds him kneeling before her; he treats him very summarily, and Arlecchino is forced to beat an ignominious retreat. Rosaura and Florindo return, and Brighella explains to them the magic effect of the powder he has brought; it is a powder which develops the inclination to talk rapidly, irresistibly, without connection of idea or memory. The powder is introduced in the flask labeled "Essenza figli maschi."

The reception begins with the advent of the guests; the Maschere arrives and graciously compliments Rosaura in the form of an ode to Italian comedy and art, ending thus:

Per te l'antica fola appar men vana  
Poichè tu ispiri ad ogni parodia  
Il Vero, il Genio e la Passione umana  
Perchè tu sei la nostra poesia!

The dreaded Capitano Spavento arrives, escorted by Pantalone and Arlecchino, delivers his compliment to Rosaura in terms bombastic, swollen with assumed importance. The dance begins; first the aristocratic Pavana, then follows the plebeian, Furlana. During this latter dance Arlecchino, who suspects some trick, changes the labels of the flasks, one to the other, so that all drink of the

**F. W. RIESBERG, ACCOMPANIST.**

"To the excellent pianist and accompanist," from

*Maud Powell*

**INSTRUCTION.**  
Piano, Organ, Harmony.

With THE MUSICAL COURIER.  
Organist Roseville Avenue Presbyterian Church, Newark.  
Secretary-Treasurer New York State M. T. A.  
Residence-Studio: 954 Eighth Ave., cor. 56th St., NEW YORK.  
TELEPHONE: 403 COLUMBUS.

MRS.

**Carl Alves**

Has Resumed Vocal Instruction at her Home Studio:  
1146 Park Ave. near 91st Street, New York.

CONCERT DIRECTION  
**ROBERT STRAKOSCH**

56 Rue La Bruyère, PARIS.



## THE QUARTET:

**V**oigt,  
Louise B.\*  
SOPRANO.

\* By special arrangement with  
LONDON G. CHARLTON.

**B**aldwin,  
Adele L.  
ALTO.



**B**acheller,  
Willis E.  
TENOR.

**H**osea,  
Robert.†  
BASS.



† By special arrangement with  
M. L. PINKHAM.

Separately or Together.

Address **M. BUTLER, 952 8th Avenue, New York**



liquid containing the magic powder, and when the moment arrives for the signing of the marriage contract everyone is in a state of the most absolute confusion; all are talking, laughing, acting in the most ridiculous, inebriated manner. The act finishes in the utmost confusion, during which Dottor Graziano takes possession of the valise containing the titles and credentials of the Capitano, which Arlecchino had always guarded most jealously.

© ▲ ©

The third act: The scene is laid in the park in the rear of the house of Pantalone, in the semi-obscurity of the night. Pantalone, Florindo and Brighella, as yet confused from the effects of the powder, wander helplessly about. They resolve to awaken Rosaura, and from her receive the explanation as to their present condition. Florindo sings a serenata:

Che tu non dormi so  
O bella mia!  
Avida porgi alla notte serena  
L'Orecchio e il core  
S'odi passar per via  
La melodia—dell'amore . . .

Rosaura, however, appears from another part of the park with Colombina. The lovers, left alone, endeavor to discuss another means of impeding the consummation of the contract, so the powder has had the effect of delaying it only. In the meanwhile, Dottor Graziano has examined the papers of the Capitano and discovered the imposition of the penniless bravo. The Capitano and Arlecchino descend into the park, are confronted by a score of types of the Capitano; Dottor Graziano appears, accompanied by the other persons of the play, denounce the perfidious Capitano, who is driven away by Pantalone. Florindo obtains the hand of Rosaura. The act and play finish with a hymn glorifying Italian art.

#### The Representation.

The Teatro alla Scala, Milan, was *au complet* last evening, Thursday, January 17, for the occasion of the first performance of Pietro Mascagni's new opera, "Il Maschere." Not a box, excepting those of the royal family, nor a seat in the house is unoccupied. The impression prevailing before the opening of the opera was one of intense interest, not, however, particularly favorable to Mascagni, as the superabundance of *reclame* has rather disgusted the more seriously inclined.

As the conductor raises his baton for the signal to begin the symphony, Giocadio rushes forward and prays him to wait one moment, as he wishes to assign the parts to the artists, who, coming forward, are charged with the characters they are to assume, and individually illustrate their interpretation with voice and action. The vocal and instrumental music is entirely ineffective until it forms a species of dialogue between Brighella and the Capitano, accentuated by an underlying instrumentation of clear and distinct fabric, which, however, passes unnoticed. Giocadio sends the artists to don their costumes, concludes his discourse, and then retires. The symphony begins and appears at first as though it were to fulfill Mascagni's promise of classic melodical simplicity. While not devoid of a certain geniality of musical ideas and an unmistakable vitality in its instrumental design, it is, however, on the whole incoherent and inconclusive in its reminiscences of the Mozartian style vested with Mascagnian idiosyncrasies. The prologue finishes with the appearance of the leading Maschere, who intone an *insieme* in the form of a salutation to the public:

"O pubblico, salute! Siamo noi," which does not lack technical excellence in its full and grandiose harmonic effects. The public is unimpressed.

#### Act First.

The scene of the entrance of Brighella followed shortly the servants, then Pantalone, Graziano, Colombina and

finally Rosaura, has neither musical significance nor dramatic effect. The musical commentary, however, which accompanies the reading by Rosaura of the love billet of Florindo, is most elegant in design and melodic fluidity; when, however, Rosaura sings:

"Io son colui che vive di sua brama" and the succeeding lines, the music is so evidently and completely that of "Iris" that the excellence of the preceding musical oasis vanishes, and the public begins to demonstrate a spirit of inquietude. The dialogue between Rosaura and Colombina drags along until the phrase:

"Mi aveva scritto"; tutto bene! "Ond' io" . . . is so unmistakably an excerpt of Puccini's "La Bohème" that the public as with one voice cries "Puccini!" and as the several pages following demonstrate the same source, a general uproar ensues. The entrance of Capitano Spavento, accompanied by Arlecchino, furnishes a musical incident, most effectively described with that force and vitality which characterizes Mascagni's serious work:

" . . . quel sono!—Il Capitano Balandrano  
dei Balandran di Casa Balandrana; . . ."

but the discontent of the audience is so great that this and the orchestral comment of the disconnected dialogue, which follows, are passed unobserved.

Even the air of the baritone Tartaglia, who stutters in an irresistibly comical way:

"Quella è una stra-stra-strada e que-que-questa  
è una pia-piazza e intorno mu-mu-muri;  
Oggi è Lu-luglio e di-di-di di festa  
e i sassi son cio-ciotoli du-duri"

was unappreciated, and yet to me it deserved favorable recognition. The finale, although of estimable harmonic structure and meriting consideration from a musician's point of view, is yet comparatively ineffective.

The curtain falls amid signs of disapprobation.

#### Act Second

commences with a gracious little preludio, charming in its melodic simplicity and symmetry of proportion. The succeeding duet between Rosaura and Florindo, from a musical point of view, is undoubtedly interesting, but lacks melodic warmth; for this reason, a fault of the modern inclination of the struggle for newness in form, it does not awaken any responsive sentiment in the audience, yet, particularly the phrases:

"Colma di fiori e incanti  
è il mondo eterna patria;  
e il prato ognora il talamo  
è dei liberi amanti . . ."

are passionate and rhythmical. The duet between Colombina and Arlecchino is but moderately interesting, and the chorus of the Maschere effective, but not impeccably original.

Undoubtedly the most interesting point of the second act is the Pavana, the aristocratic dance in the form of the minuet, delightfully clear and fluidlike, and elegant and refined in its pure and graceful outline; interpolated and interwoven with the utmost delicacy are the passionate phrases of Florindo to Rosaura;

"Io sono come nube vaporosa;  
allor che il sole del tuo amor m'indora." . . .

The Furlana, or dance of the people, follows, placing in pleasing relief the delicate outlines of the preceding minuet. The finale is descriptive and well instrumented. There is some applause and the artists are recalled once.

#### Act Third.

The opening of this act is neither particularly original nor interesting until the scene of the Serenata is reached. Florindo preludes thus:

"Si, canterò una serenata! Ah, sia  
tal da destar tutte le addormentate,  
e sia pel grande ardore e melodia  
la Serenata delle Serenate."

which is applauded for its passionate warmth; then follow the Serenata, the Ritornello, and the Cadenza:

"Notte lunara—dolce baciare!  
Al trono del tuo letto, o mia regina  
col plenilunio ascendo  
e sulla bocca tua porporina  
un gran bacio mi prendo!"

Unmistakably Mascagnian, this Serenata is one of the most sincere things that Mascagni has written in this opera; it is applauded warmly.

The remainder of the act does not contain anything notable, and the opera finishes with the chorus of the Maschere, an *insieme* of much pretension, some technical merit, but not likely to inspire enthusiasm.

At the fall of the curtain some applause, much disapproval, and a general sentiment of relief at its conclusion.

#### Observations.

The orchestral work was irreprehensible; Toscanini directed without opening the book, as is his habit even with the operas of Wagner, and the fusion of artists and masses was flawless.

Vocally the execution was good, excellent on the part of Emma Carelli, Caruso and Bellatti. The dramatic part was often deficient and lacked animation, excepting particularly Arcangeli, also good vocally. The stage effects and management excellent.

The opera is undoubtedly a failure so far as Milan is concerned, and I believe the audience of the Scala to be correct in its verdict, although extremely severe. Milan evidences little sympathy for Mascagni, and I do not believe many tears will be shed over his lack of success. Indeed, between the acts the foyer seemed to contain a sort of thanksgiving assembly.

The opera is not devoid of some bright moments, but it is most distressingly incoherent and illogical as a musical whole. And the plagiarisms so painfully apparent in many places do not reflect any credit upon Mascagni, although I do not believe he was aware of them, and rather think that the fault of the entire work is to be ascribed to a lack of care and reflection in its preparation. More's the pity!

#### Notes.

Ruggero Leoncavallo, with whom I had the pleasure of lunching the day after the "Maschere," told me that he is working continuously on his new opera "Rolando," which will be represented first in Germany in the early part of 1902.

Leoncavallo expressed himself as being content with the result of his latest opera "Zaza," although he speaks very bitterly of the so-called critics who, not being able to attack the musical being of the opera, assailed the maestro for the choice and treatment of subject. "Zaza" will be given shortly in Turin.

Leoncavallo's songs and compositions for violin, piano, &c., are most extensively circulated throughout Europe, more particularly in Germany. He is now preparing several for publication in the United States.

S. E. Hartman, baritone, of Chicago, who has sung in opera with success in several theatres in Italy, is about to leave for Berlin, where he expects to sing in opera. Mr. Hartman has been studying in Italy for nearly four years, and has prepared an extensive operatic repertory.

Eugen d'Albert announces that he intends to produce his new opera the subject of which is laid in Padua, in the spring of this year.

Pietro Mascagni has been working for some time past on a new opera, "Vestilia."

The publisher's rights from the seven theatres which presented "Il Maschere" amounted to a total of 93,000 lire, of which Mascagni received 40 per cent. As he had already received the sum of 40,000 lire from Sonzogno for the proprietorship of the opera, the total of his earnings

## BROAD STREET CONSERVATORY OF MUSIC,

GILBERT RAYNOLDS COMBS, Director.

1331 South Broad Street, Philadelphia, Pa.

ILLUSTRATED CATALOGUE FREE.

## DR. HOCH'S CONSERVATOIRE

For All Branches of Music  
IN FRANKFORT-ON-THE-MAIN.

The Summer Term commences March 1. Tuition is given by Messrs. Director Prof. Dr. SCHOLZ and Prof. J. KROHN (Theory and History); Prof. J. KWAST, L. UZELL, E. ENGELER, C. FRIDBERG and Miss N. YETER (Piano); H. GELLMAN (Organ); Prof. HUGO BECKER, Prof. KOEHLER, F. BASSERMAN and A. BESS (Violin); Prof. B. COHMANN and Prof. HUGO BECKER (Violoncello); H. ED. HELLWIG, Mrs. HOFF and Miss BORN and others (Singing). Fees: 380 to 450 Marks a year. Prospectus sent free. Applications should be sent as soon as possible to THE MANAGEMENT.

## HAYDN STRING QUARTET.

Formerly members of the late  
Kaltenborn Quartet.

CARL HUGO ENGL, Violin Soloist.  
HERMANN BLYER-HANE, Cello Soloist.

For Terms, Dates, &c., address Manager.

Mrs. LOUISE B. KALTENBORN,  
TELEPHONE: 248 RIVERIDE. 78 West 88th St., NEW YORK CITY.

# HUGO BECKER,

"The Supreme Master of the 'Cello.'"

(HAMBURGER NACHRICHTEN.)

IN AMERICA:  
January, February  
and March.

ADDRESS: THE HENRY WOLFSOHN MUSICAL BUREAU,  
131 East 17th Street, New York.

Pianoforte  
Recitals

## BRAHMS

and other  
Modern  
Composers.

Mr. ARTHUR WHITING,

Western Tour, January, 1901.

Address M. E. DORMAN, 245 Fifth Ave., New York,

For Terms, Dates and Program.

## MICHIGAN CONSERVATORY OF MUSIC,

DETROIT.

ALBERTO JONAS, Director.

ALL BRANCHES  
OF MUSIC,  
LANGUAGES,  
ELOQUENCE.

Heads of Departments: ALBERTO JONAS, Piano; ELSA von GRAVE-JONAS, Piano;  
MAURICE de VRIES, Voice; HENRI ERN, Violin; F. L. ABEL, Cello; N. J. COREY,  
Organ; JEAN Van der VELDEN, Harmony, Counterpoint, Composition.

CORPS OF  
TWENTY-EIGHT  
EMINENT  
INSTRUCTORS.

Catalogues mailed free: Address F. L. ABEL, Secretary.

on this opera, though it has resulted in a fiasco, is nearly 80,000 lire!

Enrico Caruso, tenor, received 2,000 lire per performance at the Scala.

Giuseppe Borgatti, tenor, who sings "Tristano" at the same theatre, probably receives 500 more than Caruso.

JOS. SMITH.

### Another Account.

#### "Il Maschere"—Scala Theatre.

MILAN, January 18, 1901.

Among composers of the modern Italian school Mascagni is certainly one of the first, not only for his special personality in his works, which reveal the force of his talent, but also for their originality.

And it is on this account that the first representation of his new opera has assumed the importance of a real artistic event, especially in the Italian musical world; the more so because it has been given simultaneously in no less than seven of the first theatres in the principal cities of Italy.

The Scala, the very first of Italian theatres, was the other evening simply splendid. Who has not seen the Scala on a really important night can have no idea of the superb spectacle which the immense theatre presents with its innumerable boxes, where the ladies of the aristocracy display their most sumptuous toilets and their brightest jewelry, while sprinkled here and there one sees the best known musical composers, writers and literary celebrities of the day.

Mascagni's idea in this last work of his was undoubtedly a grand one, and we are glad to say that in a great measure he has succeeded in his object.

The modern tendency of composers, both Italian and French beginning with Massenet, is that of musically depicting facts and scenes of ordinary life; but as this has always been deplored, Mascagni has sought to correct this tendency by acting on Verdi's famous saying: "Let us go back to the ancients."

The modern mode of writing melodramatic music derives in part from, and is, we may say, the consequence of, the music of Wagner. That is to say, taking from the artist who represents the personage every musical importance, and leaving the orchestra to describe the sentiment of the parts, the facts which are unfolding themselves on the stage, and all its "color and atmosphere." This would have been possible so long as the subject of the libretto was after the style of Wagner; i. e., representing symbolic facts with semi-mystical personages; and we must add, so long as the composer possessed a creative mind of the same power as that of Wagner. But when, as in the "Sappho" of Massenet, or in the "Zara" of Leoncavallo, the subject to be presented in music is a fact of ordinary life, the possibility of success at once ceases, because music cannot describe facts of no importance and

in the sense that each one represents the spirit and character of the people of each separate principal town; so much so that even to-day we can indicate any particular city by its mask. Thus we have Rugantino for Rome, Meneghino for Milan, Gianduia for Turin, Arlecchino for Venice, Pulcinella for Naples, &c.

purchases, shouting and ranting on account of Brighella's slowness. Among the women is Colombina, betrothed to Brighella, and servant of Dr. Graziano, man of law, and confidential adviser of Rosaura; to her Brighella gives secretly a letter from Florindo for Rosaura. Meantime Rosaura comes down also into the market place



Photo by Ganzim, Milan.

"IL MASCHERE."

Scene 2.—Salon in Pantalone's House.

And it is also true that the subject, the very spirit, indeed, of the masks, has been worn threadbare in every possible way, especially by the great comedian Goldoni, who made of it a real theatrical school. As a natural consequence this has made it impossible to treat this argument without falling into plagiary, or into the ridiculous. In regard to the libretto of the opera, in order to obtain originality, great effort has been required to extract novelty from a subject already we may say exhausted, and it has resulted in puerility. In fact, the whole story of "Il Maschere" is without any woven plot, without interest, and may be summed up as a duet of love between Florindo and Rosaura.

The opera consists of three acts and a prologue. This

and reads avidly the letter of her beloved. Colombina, however, recounts to Rosaura how she has heard that Rosaura's father intends marrying her to Captain Spaventa. Grief overcomes everybody at this news, including Florindo who arrives at this moment.

Shortly after, in fact, Captain Spaventa appears, accompanied by Arlecchino, his inseparable companion. Florindo, Rosaura, Colombina and Brighella exert themselves to find some way by which the wedding contract, which is to be signed the same evening, shall not take place, and Brighella remembers that he has a certain powder which, after it shall have been taken, causes the temporary loss of reason.

In the second act we are in the house of Pantalone, father of Rosaura, where everything is being prepared for the feast which is to take place that evening. After some comic business, all the Italian masks arrive, bringing greetings for their companion Rosaura, who is to be married. Meantime Brighella has put his famous powder into the cups of wine prepared for the guests.

The feast at Pantalone's is at the height of its splendor; the masks engage in two very original dances, the "Pavana" and the "Furlana," and all shout and make merry under the influence of the wine they have drunk. The powder begins to produce its effect, to such a point that Captain Spaventa draws his enormous sword, and all flee precipitately, overcome by fear.

The third act opens in a large park situated behind the house of Pantalone. We see Brighella, Florindo, Pantalone, and then Rosaura and Colombina. Everyone is thinking how best to help the lovers Florindo and Rosaura, and seeking to get rid of Captain Spaventa, who when the others are gone appears on the scene, followed by his Arlecchino. When they are alone the Captain explains to Arlecchino the way to frighten the people and thus make oneself feared, notwithstanding the mortal fear which he himself feels at heart. Brighella, who had hidden behind a tree, having discovered the secret, runs and calls his friends, making them all disguise themselves like the Captain. He then appears on the scene, making great noise and frightening Captain Spaventa out of his wits. All hasten in, attracted by the noise, and Pantalone is in a great state of wonder at finding so many people exactly like the intended husband of his daughter.

Meanwhile Brighella has succeeded in getting possession of the Captain's traveling trunk, in which are found proofs of the exploits of this worthy who was to have frightened the whole world, and which are acceptances and unpaid hotel bills, county court summonses, &c.

Then Florindo summons up courage and begs from Pantalone the hand of his daughter, who on her part is most happy to accord it.

The opera ends with a hymn to the Italian mask, "O, maschera Italiana che ispirata," &c.

With such a theme it certainly was not possible to create



Photo by Ganzim, Milan.

"IL MASCHERE."

Scene 1.—The Village Place.

things of a purely intimate or personal character. It is on this account that Mascagni has endeavored as far as possible to give again to the theatre the sort of music which, with Cimarosa, Paisiello and Rossini, gave the greatest glory to Italy. In this he has done quite rightly by beginning with the subject matter.

Masks have always held an important position in Italy,

last represents a theatrical manager introducing to the public the masks, or personages, and making known their exploits and character. In a word, the shifting scenes of the scene itself.

The first act opens in a country market place; Brighella, a pedlar, appears with his truck of various and divers wares for sale; the women crowd round him to make their

absolute

Cimaros

And

work in

crown,

proved

In th

are tru

Florin

sentim

The fin

full, im

second

and the

wonder

past ce

"Tu sov

In th

serenata

and fas

The p

The ter

bina) S

Spavent

The

Maestro

greatest

At la

scher"

17, but

a little

d'orch

crowde

most el

thoritie

cess an

from G

The g

No orig

cences

but also

that the

and so

ject al

gayety.

he coul

He wi

ancient

subject

at the h

Photo

cent ov

Rasi re

does no

an intr

the orch

The fol

inality.



absolutely splendid music, and still less so in the style of Cimarosa.

And yet, if Mascagni has not succeeded with his new work in adding yet another spray of laurel to his splendid crown, he still remains the same powerful musician he has proved himself to be by all his previous works.

In the "Maschere" there are musical passages which are truly admirable. The duet in the first act between Florindo and Rosaura is a true musical jewel of exquisite sentiment, and extremely elegant, in the style of Mozart. The finale of the first act is instrumentally rich, with its full, impassioned phrasing, as is also the prelude to the second act. The two dances which follow the "Pavana" and the "Furlana" are exquisitely conceived and render wonderfully well the grace and elegance of the music of the past century. Effective, also, is the hymn of the masks: "Tu sovra il ciel della commedia."

In the last act, worthy of special admiration is the serenata of Florindo—a fine page of music, which charms and fascinates the ear.

The principal artists who have sustained the parts are: The tenor Caruso (Florindo), Signora Carelli (Colombina), Signora Brambilla (Rosaura), Orcangeli (Captain Spaventa), and Bellatti (Brighella).

The orchestra was conducted by the very competent Maestro Toscanini, who had rehearsed the opera with the greatest zeal and ability. F. ORLANDI.

### A Third Criticism.

At last the longed for and much discussed "Il Maschere" of Mascagni was given in Italy on January 17, but I am sorry to say he fared very badly everywhere, a little less so here in Rome, because his presence as chef d'orchestre inspired more respect. The house was crowded—indeed, overcrowded—from pit to dome with the most elegant and aristocratic public, and all musical authorities were present, which certainly did not aid the success any. Many were the critics from outside, specially from Germany.

The general opinion is that "Il Maschere" is a fiasco. No originality, no progress, no ideas, great many reminiscences not only from his own "Cavalleria" and "Iris," but also from Puccini's "Bohème"—so clear were they that the public shouted, "Ah! Puccini; viva Puccini!"—and so on with other reminiscences. First of all, the subject alone, which one would expect full of spice and gaiety, is simply dull and stupid, and one cannot see how he could have been inspired at all, and he shows it. He wished to give us a musical comedy on the ancient type, but where is the verve, either in music or subject? Now, as to the execution. On taking his seat at the head of the orchestra Mascagni received a magnifi-

is well sung, but does not awaken any applause. Following is a duet which caused the bad humor of the public. An outburst and some few hisses were heard. Cries of "Iris" came from the gallery. Colombina's aria is applauded, but with some contrast, and the act ends with an ensemble which leaves one very cold, although the public demanded its repetition.

The second act is more lucky. The final duet was warmly applauded, and repeated. Also the duet between Colombina and Arlechino, the hymn of the masks and the "Pavane," which caused a real enthusiasm. Mascagni was called before the curtain eight times.

The third act fared badly. There is absolutely nothing worth mentioning, the serenade being the only piece that earned any applause, which was immediately suppressed by hissing from all parts of the house. Mascagni and the artists had one call before the curtain, but when his friends tried to get him before the curtain a second time hisses and shoutings and a few whistles prevented his coming before the public again. Altogether a very unsatisfactory performance. The other cities treated the opera much worse than did Rome, and this was due, as I have said before, to his presence. At Naples the tenor De Lucia refused to sing the part of Florindo, declaring he would not sing such stuff. I am afraid "Le Maschere" will be buried from the first night in most cities. At Genoa the public has declared they would abandon the theatre if the opera was repeated.

### Liederkranz Concert.

SCHUMANN'S setting of Byron's "Manfred" was elaborately presented at the Liederkranz concert last Sunday night. Conductor Klengel evidently spared no pains to have the work adequately sung and declaimed, for there were a large orchestra, the Maennerchor, the Ladies' Chorus, soloists and actors for the elocutionary parts.

The overture, which is a familiar concert number, was played with due regard to the shading. The singing was excellent, the soloists being Miss Sara Anderson, Mrs. Anna Eisen, William Bartels, Karl Schlegel, Gustav Drobegg and Frederick Bornmann. Mr. and Mrs. Franz Kierschner, from the Irving Place Theatre, essayed the dramatic lines.

The remainder of the concert included songs by the Liederkranz and solos by Miss Anderson and Mr. Dempsey. Miss Anderson sang "Elizabeth's Greeting," from "Tannhäuser," and she was compelled to add an encore. Mr. Dempsey sang Schumann's "Grenadiers," and songs by Gade and Loewe. The Maennerchor sang folksongs, "Salamis," by Gernsheim, and a new composition by Karl

## Music in Canada.

HER Majesty's Theatre in the Canadian metropolis will shortly be devoted to vaudeville performances, under the direction of Mr. Proctor, of New York.

Pupils of Miss Sara E. Dallas, A. S. Vogt, Dr. Albert Ham, J. W. F. Harrison and Arthur Blakeley gave a creditable organ recital in the Toronto Conservatory of Music Hall on the evening of February 7.

Miss Bessie Bonsall, the popular Canadian contralto, has been engaged to appear frequently in Toronto during the present winter. Her singing at the Orange (N. J.) Mendelssohn Union's January concert was very favorably commented upon by music critics.

Ernest White gave an interesting piano recital before the Women's Musical Club in Orme's Hall, Ottawa, on February 7.

Owing to the death of Queen Victoria the annual conversation of the Ontario Ladies' College, Whitby, has been postponed until March 8.

William Reed, the gifted Canadian concert organist, has accepted the permanent appointment of organist at Chalmers' Church in the city of Quebec.

Madame Carreño has written a favorable letter concerning a piano composition by Mrs. G. Ernest Muir, of Montreal.

The artists who will accompany Madame Albani on her forthcoming Canadian tour are Muriel Foster, Douglas Powell, M. Tivador Nachez and Frank T. Watkins.

Miss Eva Le Bouthillier, who assisted the Canadian Lady Commissioners at the Paris Exposition, has returned to Montreal with her sister, Helene Le Bouthillier, a talented vocalist.

The United States Marine Band will give an April concert in Massey Music Hall, Toronto.

A choral society has recently been organized in Dundas, Ont.

Aus der Ohe will play at the Toronto Male Chorus Club's concert in Massey Music Hall on February 26.

Sousa's Band has been engaged to play in Montreal on May 3.

London, Ont., is the Canadian home of Dorothy Harvey, the soprano, who is meeting with great success in New York this season.

It is rumored that Mr. Shea, of Buffalo, N. Y., will control a vaudeville theatre in Hamilton next season.

Arthur Ingham, formerly of Montreal, but now organist and choirmaster of St. Paul's Pro-Cathedral, Springfield, Ill., has concluded a very successful series of recitals in Springfield, Ill. Concerning the last of these events the *Illinois State Register* prints the ensuing paragraph:

"The large congregations who have filled the church at each performance have been delighted at the superb organ playing of Professor Ingham, and it is a matter of general regret that the recitals have ceased."

### Leonora Jackson Concert a Brilliant Success.

THE artistic program of the Leonora Jackson concert at Clutter's Music Hall Saturday night delighted a large, fashionable and appreciative audience.

"It has been long since Pensacolians have had the opportunity to attend such a rich musical feast, and that they appreciated it thoroughly is expressing it very mildly.

"By their judicious and enthusiastic applause, the cultured auditors evinced their genuine artistic gratification. Miss Jackson, the girlish-looking virtuoso, and her two able assistants may be sure of a cordial reception if ever they return to music-loving Pensacola."—Pensacola, Fla., Daily News, January 28, 1901.

Miss Jackson's solos at the above concert were: Concerto No. 4, D minor, Vieuxtemps; Nocturne, D flat, Chopin-Sarasate; Hungarian Dance, Brahms-Joachim; "Adoration," Borowsky; "Humoresque," (Russian), Tschaikowsky; "Madrigale" (Italian), Simonetti; "Papillon" (Butterfly), Hubay; "Ronde des lutins (Hobgoblin dance), Bazzini.

### Concerts by the Women's String Orchestra.

THE Women's String Orchestra will give its second grand concert for this season at Mendelssohn Hall, Monday afternoon, February 18. Mme. Schumann-Heink and Miss Anna Otten will be the soloists.

The orchestra played at the concert of the Deutscher Verein last Thursday evening.



Photo by Ganzim, Milan.

"IL MASCHERE."

Scene 3.—The Park, near Pantalone's House.

cent ovation from a very well disposed public. The actor Rasi recited the prologue beautifully, but it is too long and does not seem to belong to the opera. The symphony is an intricate piece of work, and was beautifully played by the orchestra. The shadings, the delicacy, were marvelous. The following chorus is good and would savor of originality. The romance for Rosaura, which is full of passion,

Zuschand, "Der Deutsche Michel," and the singing was ever on the high plane of perfection for which the Liederkranz Society is justly famous.

Liszt's "Second Hungarian Rhapsody" was played as an orchestral number in the second part. The concert, which was the second of this season, was given in the hall of the handsome clubhouse, on East Fifty-eighth street.

## THE MUSICAL COURIER.

PUBLISHED EVERY WEDNESDAY

—BY THE—

## MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONE: 1720 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1090.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF.

NEW YORK, WEDNESDAY, FEBRUARY 13, 1901.

## LONDON, ENGLAND—

Hotel Cecil, Mr. Montague Chester, General European Representative.

## BERLIN, GERMANY (Branch Office)—

Linkstrasse, 17 W., is in charge of Mr. Otto Floersheim. Single copies for sale at the music store of Ed. Bote &amp; G. Bock, Leipzigerstrasse 39, W.

## DRESDEN—

Anna Ingman, Franklinstrasse 20 II

## LEIPZIG—

Hotel Hentschel, Mr. Alvin Kramich, in charge.

## PARIS, FRANCE—

Fannie Edgar Thomas, care Munroe &amp; Co., No. 7 Rue Scribe. Single copies for sale at Brentano's, 37 Avenue de l'Opéra; 37 Rue Marbeuf; Galignani Library, 224 Rue de Rivoli; Shakespeare Library, 75 Avenue des Champs Elysées, Boulevard Klokke.

## ITALIAN (Branch Office)—

5 Via Rondinelli, Florence, Italy, Mr. Joseph Smith in charge.

## CANADIAN OFFICE—

In charge of Miss May Hamilton. Address Main Office, New York City.

## CHICAGO OFFICE—

Fine Arts Building, Michigan Boulevard, G. A. Daniell in charge.

## ST. LOUIS—

Controlled by Chicago Office.

## MILWAUKEE—

Controlled by Chicago Office.

## INDIANAPOLIS—

Controlled by Chicago Office.

## CINCINNATI OFFICE—

J. A. Homan in charge.

## BOSTON OFFICE—

17 Beacon Street.

## BROOKLYN OFFICE—

Hotel St. George, Clark, corner Henry Street.

## PHILADELPHIA OFFICE—

4230 Regent Square, Mrs. D. L. Souder in charge.

## WASHINGTON OFFICE—

616 Twelfth Street, N. W., Berenice Thompson in charge.

## SUBSCRIPTIONS:

Invariably in advance, including postage.

Single copies, Ten Cents.

United States, . . . . .	\$5.00
Great Britain, . . £1 5s.	Austria, . . . . . 15 fl.
France, . . . . 31.25 fr.	Italy, . . . . . 31.25 fr.
Germany, . . . . 25 m.	Russia, . . . . . 12 r.

SPENCER T. DRIGGS - - - BUSINESS MANAGER

## RATES FOR ADVERTISING.

PER INCH ON ADVERTISING PAGES.

Three Months.....	\$25.00	Nine Months.....	\$75.00
Six Months.....	\$50.00	Twelve Months.....	\$100.00

## ON READING PAGES.

One inch, 3 months.....	\$75.00
One inch, 6 months.....	125.00
One inch, 1 year.....	200.00

## Special rates for preferred positions.

One page, one insertion.....	\$300.00
One-half page, one insertion.....	150.00
One Column.....	100.00

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 3 P. M. on Monday.

All changes in advertisements must reach this office by Friday 5 P. M. preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.  
Western News Company, Chicago, Western Distributing Agents.

## THE MUSICAL COURIER EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR ALL MUSIC PUBLISHERS AND MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. ALSO SPECIALLY DEVOTED TO POPULAR MUSIC AND VAUDEVILLE.  
For Particulars apply to "Saturday Extra Department."

THIS issue of THE MUSICAL COURIER will be published twenty-four hours later than usual because of the Tuesday holiday.

GUILMANT has lately characterized the different degrees of polyphony as follows: Diatonic, as in Palestrina; Chromatic, as in Bach and Beethoven; Omnitonic, as in Richard Wagner.

IT is understood that Mr. Grau proposes to make a tour next season through this country with Calvé and a company for the purpose of giving "Carmen." He could do a very large business, and make a very handsome profit for himself, besides paying the "star" an enormous salary. Many cities in this country could be visited, and "one night stands" could be successfully supplied. It is a sound proposition from a business point of view.

AT a London church where performances of oratorios are sometimes given by the choir the congregation has been complaining that the church is on those occasions unbearably cold. One Sunday the vicar announced: "On Tuesday next Spohr's 'Last Judgment' will be given in this church. The building will be specially heated for the occasion."

A FAMOUS pianist, almost as celebrated for length of his hair as for his music, lately purchased a penny paper from a newsboy whose face was dirty even beyond the ordinary dirtiness of newsboys. The pianist paid for it with a three-penny bit, and, of course, the boy had no change. "Never mind," said the musician, "go and spend it on getting your face washed." Without a moment's hesitation the boy plunged his hand in his pocket, pulled out the threepenny bit, and shoved it into his customer's hand. "Ere, guv'nor," he said, "you keep the fruppence and git yer 'air cut!"

ONE of the sages has declared that vanity is a sign of humility rather than of pride, and therefore a conspicuous display of this mortal sin should excite pity and not ridicule, and there was no need for shedding a flood of sorrowful tears over some of the antics at the recent concert by the United German Choral Conductors of America. One of the army of conductors who regards himself as a big man, and it is because of the estimate he places upon himself that we stoop to criticise him, appeared in several capacities all at once—committeeman, manager, conductor, and lastly, editor of a curious publication which contained the program for the evening and much misinformation in both languages, German and English, both ungrammatical, coarse and with the ego of the so-called editor forced to the front *ad nauseam*. The conductor, manager, committeeman, editor, &c., is a bachelor, at least that is what he states in his curious publication gratuitously distributed at the concert. Now, we do not object to bachelors. We do not believe they should be taxed after the old Roman custom, or ostracised after the old Puritan fashion. Bachelors, like spinsters, widows, widowers and new women have a right to freedom and the pursuit of happiness. The only kind of bachelor we would ever think of condemning is that of the pitifully vain fellow who has been in the "sere and yellow" for years, and still fancies that he is an atom in the eyes of womankind. When the above declares in his own publication that he is still "a bachelor and a hard case," we are inclined to agree with him, for he certainly looks it. The best thing to recommend to the aged bachelor with the exaggerated bump of vanity and self-conceit, is one of the shortest of sermons by the late lamented Mr. Æsop, entitled "The Fox and the Grapes."

## CIRCULATION.

CIRCULATION is the life of a newspaper.

Over 300,000 people interested in music in America and Europe read this paper every week. There is no other publication on the globe that can be compared with it. The reproduction of the press notices of artists—this feature alone—makes THE MUSICAL COURIER an indispensable medium for the professional musician. And leaving aside all other features of the paper, its universal and extensive circulation gives to musicians of all kinds opportunities to present their claims such as daily papers and other mediums cannot offer them.

When the *New York Herald*, *Tribune*, *Sun*, *Times*, or *Evening Post*, print a notice on a composition, a performance or an artist's work, such notice can only become known to the world at large through its reproduction in the columns of THE MUSICAL COURIER.

© ▲ ©

The general distributing office of THE MUSICAL COURIER in Europe is under the control of its business representative, Mr. Montague Chester, Hotel Cecil, London.

In addition to the extensive subscription list of this paper the general news stand distribution is in the hands of the American News Company and its branches, which handle it for America.

VERDI'S last recorded interview was with a representative of a magazine in Florence, *La Scena Illustrata*:

"I do not hold with reaction," said Verdi. "We all have to march with the times, but it would be wrong to think that we can throw the past overboard altogether. No one can afford to ignore the importance of tradition, nor to do precisely the opposite of what has been done hitherto, simply from the desire of being original at all costs. The worst fault of modern music is affectation. It is right to be on the lookout for new paths, but not to substitute artificiality and mannerism for spontaneity of inspiration. In art simplicity is everything. When the form is involved, intricate and distorted, the subject produces no impression, and the whole aim of art is to produce an impression. \* \* \* Art and system are two diametrically opposite things, and those men who sacrifice their instinct and imagination to a preconceived system make a great mistake. Wagner's genius was colossal, but his influence upon music has been harmful. Let us bind ourselves to no theories, but follow our natural impulses. For some time past there have been unmistakable signs of a revival in Italian music. I have faith in our young composers and in the future of art, and I believe that this revival will lead to good; but they must not substitute new conventions for old, nor stray from the path of progress and fall into affectation."

NOWADAYS orchestral conductors should conceal their list of compositions selected for a season's work. Other musical organizations do not hesitate to appropriate the suggestions of any printed prospectus. There is no law to restrain them from so doing—no law but that of courtesy. This is *apropos* of Mr. Paur, who first announced his intention of playing Dvorák's E minor Symphony with the Philharmonic Society, but will be the last to perform it. We have heard it from both the Boston and Pittsburg orchestras. The inference is quite obvious.



### OPERA, STARS AND CRITICS.

AMONG the tenors engaged for this season by Mr. Maurice Grau for the opera will be found a Mr. Georges Imbart de La Tour, whose name might have redeemed his non-appearance, but who has returned to his home circle with the plea that he had no opportunity to sing here. With a name like that it did not make much difference whether he did or did not sing, and Mr. Grau never lost one subscriber because George did not sing. Wall street did not feel the effect, and banks continued to discount good paper every day after George did not sing the night before. So it seems it made no difference, but it is interesting to observe what this foreign vocal importation had to say about America while he was here taking American money in preference to his own.

The Brussels paper *Le Soir* publishes the following letter from Georges and it represents him in a rather favorable light, for he evidently says what he believes, which, in itself, is sympathetic:

Here time passes slowly, and I wait anxiously for the hour to return to Europe. This theatre, from which all semblance of art is banished; this press by which we are treated as if we were tradesmen and which makes an auction of our advertising; this public, incapable of coming to listen to a work, but preoccupied only by the thought of seeing the three-headed calf announced on the sidewalk—all these make me heartsick and disgust me of the stage.

I receive formidable wages—there is the consolation. I received this month \$3,000 to sing—once! Where is Calabresi, called the sage and the generous?

Georges does not believe in the "star" system; he agrees with us, that the people should go to hear opera and not to listen to the "star." But the press is not guilty of what he says. If Georges will look through the files of the daily papers he will find thousands of pages, articles and illustrations devoted to the opera and particularly to the individual singers, and to such an extent has this nuisance been carried that the people have finally been taught that the singers are the central point of importance, the opera being merely the vehicle by means of which they come before us. Georges himself became somewhat known here through the daily papers, and yet no one cared to listen to him; no one asked Grau to put him on, and now such a condition has arisen that people do not care to hear any opera artists—with the exception of two or three—and they must sing on the same occasions if people are to be tempted to listen to them.

That is always the way with the "star" system. It sublimates itself to such a degree that it can reach no higher, and finally succumbs from sheer overweight of its own exaggerations. The history of foreign opera in America is the same thing periodically repeated. The "stars" are driven to such a limit that they must combine to reach a drawing capacity, and when they do that their own salaries destroy the finances of the company, or the people, satiated with the overdose of "stars," become nauseated and cease to support them.

Georges Imbart de la Tour says all semblance of art is banished at the Metropolitan. Yes, except the art of money making on the part of the foreign opera "stars"; that art still prevails there, and will continue until some reasonable, American common sense, healthy man of affairs will assume charge of opera here and place it on a commercial basis like our great newspapers. Our newspapers will not engage foreign writers at exorbitant salaries; they secure the services of Americans and hold them down to a living pay, so that the papers do not, like the foreign opera scheme, become insolvent. While it is difficult to replace, say, for instance, the critics of the daily press here, yet the daily papers would never think of paying their music critics on an average of \$1,000, \$2,000 or \$5,000 a month, and yet they also get old, they also have families and relatives and dependents, and their services must also cease at a given time, and still \$25 to \$50 a week is the average for which these gifted men are secured.

What do foreign opera singers think of the art of criticism? That is also an art, a fine art. It is an art upon which they look with considerable interest and self-interest. What do these singers who get \$40,000, \$50,000, \$75,000, \$100,000 for ONE SEASON in America, think of an art that pays one of its soloists like Mr. Krehbiel \$2,500 a year, or Mr. Henderson about the same? Is that a proper adjustment of income? Mr. Krehbiel and Mr. Henderson sing to more people during the season than the foreign opera singers do, and they sing more and harder, and yet they receive in one year what some of the foreigners get in one or two nights; although music criticism is just as difficult an art as is the art of Georges Imbart de la Tour.

No wonder there are so many socialists among the music critics. We see now how the ratiocination operates. The opera singers could not get along at all if they were not mentioned, whereas the music critic is frequently anonymous, and continues to live and can live, even if there is no foreign opera; much better could he live if there were no foreign opera because then a national musical life could arise that would require his services, and as the demand for his work would increase his income would expand. But the music critic does not need the foreign opera singer, while the latter must have the music critic in order to exist. Then such being the case, would it not be proper for the music critic to ignore the foreign opera singer until his newspaper would first recognize the necessity of equalizing the conditions. At present no American musician of any kind can get a notice in Mr. Krehbiel's or Mr. Henderson's paper (a few personal friends excepted) unless he first advertises in the respective paper. Why not impose the same rule upon the foreign opera star, increase the paper's income thereby, and then advance the present beggarly salaries paid to music critics on daily papers?

### WE ADVERTISE FOR MONEY.

THE following paragraph appeared in the musical department of last Sunday's *Tribune*: "The J. B. Millet Company, of Boston, publishers of 'Famous Composers and Their Works' and other luxurious musical books, has established a new musical monthly journal, of which Philip Hale is editor. It is called the *Musical World*, and the first number is that for the current month. It is not a voluminous publication, but is beautifully printed and promises to aim high, though it is to be regretted that it starts in with portrait supplements devoted to artists, who receive complimentary notices in the letterpress. The public knows how to look upon such things, and protestations of critical virtue might as well be spared when they have such an accompaniment."

All of which proves one thing: That you can't publish and conduct a magazine without advertisements. We wonder what would become of the *Tribune's* musical editor if advertisements of concerts no longer appeared in its columns! Printers must live, must be paid for their work, and while it may seem shameful to some idealists—idealists for revenue like the rest of us—yet we do not mind admitting the sad impeachment. THE MUSICAL COURIER accepts, like the newly born *Musical World*, money for advertisements; without money it would cease to appear. We realize that all this talk of money must sound mercenary to high-strung artistic natures, but Philip Hale has had too much experience as a newspaper editor not to realize the value of cash as a basis of settlement with the cruel world of business. Perhaps the business manager of the *Tribune* doesn't know it, either!

Besides, all this squabbling over money is undignified, is it not? The world never was, never is and never will be interested in the differences of newspapers, whether in Park row, Union or Madison squares. It recognizes the envious blather of the hungry little pups when they see the larger dog

enjoying a square meal; in other words, the effort of a very necessary but unmentionable nocturnal vessel trying to emulate the size of the cauldron. We have the advertisements; the others have none, and there you are.

### CRITICISM IN DETAIL.

IN these busy days and days of business the critic of musical spheres has no leisure for intricate elucidation or for the specific analyses of the essayist, and it is therefore a rare instance that a report or criticism, such as the following from the Lewiston, Me., "Evening Journal," can be found. It does appear as if expert musical knowledge is not confined to cities of the first magnitude, and we bow with due deference to our Maine Colleague, who says, apropos of a Kneisel Quartet Concert that recently happened in his city:

There were instants when I was reminded of a certain marvelous performance of this same inimitable quartet (A major, Beethoven) picture by the incomparable Joachim Quartet in the zenith of its power; but only instances. Of the balance of the program it is necessary only to speak in brief, as the Beethoven was so far ahead of the remainder. The reading of the exquisite "Music of the Spheres" wasn't spherical to my mind. That is, the intonation was faulty in places, notably in viola and first violin, and it seemed that the tempo was a trifle hasty for "Molto Lento." I say "seemed." The scherzo was technically perhaps the achievement par excellence of the evening. The ensemble was wonderfully fine, such as is the delicious fruition of the years of musicianly co-operation on the part of this quartet. But here, too, was noticeable what the fraternity might call "blue" staccato notes and, I am sorry to state, from Mr. Kneisel's violin. Perhaps Mr. Kneisel had an "off night," but if one were to criticise the technical points of his playing from the work of last evening it would be necessary to write that his violin playing, viewed in and by itself, is beginning to deteriorate. His bow arm and wrist were at times stiff, wherefore the "blue" notes. His intonation was uncertain in spots, only a little, but still beginning on the wrong road that is everywhere to be found on the fingerboard. And lastly, that wonderful slow vibrato (some like it and some don't) was bruised at times and degenerated into mere hinge action of the left wrist without the necessary nerve. But one can only hope that Mr. Kneisel was simply out of mood just for the evening and will continue to play, and especially to practice, not on his reputation alone.

© ▲ ©

For some years past this paper has called periodical attention to the serious defects of performances of the Kneisel Quartet, particularly the unprofessional conduct of the first violinist in his deferential effort to appear guiltless of predominating in all the work and works heard by the organization and his failure to escape detection; of his assumption that it is necessary for him to be in evidence as if by compulsion and his conscientious desire to resist the temptation, albeit unsuccessfully. THE MUSICAL COURIER has shown that ensemble playing is impossible under the subtle but overpowering influence of a first violinist who insists upon demonstrating that he is impressed with the idea that he is in and within himself the "whole show," as the children call it.

Mr. Kneisel's commercial propensities in guiding and controlling his quartet have proved themselves and have done so successfully, but when he claims that the art of chamber music—the ensemble art of the quartet—still exists he endangers future possibilities through the self-evident fact heard and overheard that he and he only is the Kneisel quartet and that he alone is the ensemble, not only in the music, but in the money. And that is right; it is American, but it is Roumanian to deny it.

As for Mr. Kneisel's solo playing, why the Lewiston analyst discloses its colossal defects clearly, cogently and convincingly. Mr. Kneisel's intonation is not only uncertain; it is muddy. The bow action is stiff, unyielding and of the country conservatory teacher's model. He is angular in motion just as he is arrogant in the spirit that permits him to vie with great soloists on the prominent concert stages of America. Furthermore his interpre-

tation is pedantic; it lacks the horizon; it wants the definite; it leaps from suggestion to doubt and from doubt to chaos. He seems to ferment mentally and then produces gases instead of substance. In addition to this he poses as demure when in reality the "boss" can be seen under the veil of artistic self-immolation. It's too thin.

Mr. Kneisel is a successful man of business who captures ingenuous and unacclimated foreign artists for his quartet by convincing them that an appearance under his auspices ensures success in America, but he fails to prove his case; he does not need to for after the soloist has done his work he can go—until the next one is captured in the same Kneisel net. A fine scheme, good and thoroughly commercial and of a high character because while it is thoroughly business it looks as if it were thoroughly artistic, and it is artistic for such business tact is an art. But it is not violin playing and it is not ensemble.

If Mr. Kneisel wishes to appear as a first class business man we will quickly applaud him for he deserves it, but we cannot approve of him as a quartet manipulator when he destroys the ensemble, and as a solo violinist—how can he have time to practice being so exceedingly busy with business? It takes one expert all the time possible to conduct the purely commercial affairs of the Kneisel Quartet Company (Unlimited) leaving aside the attention necessary for the grand stand play at the head of the first violinists of the Boston Symphony Orchestra. But business is *geschaef*, and must be attended to strictly if one cares for success, and Mr. Kneisel is aiming for that—

—and the conductorship of the Boston Symphony Orchestra. Let us hope he will continue to succeed.

#### MANAGER'S INSOLVENCY.

A LIST is published in another column of the indebtedness of Manager Charles L. Young, who has just made application as a bankrupt in order to be relieved from his debts. Many stories are told about Mr. Young's methods. The sums mentioned in these proceedings represent the estimates of the contracts and are not, in all instances, indebtedness in the shape of cash received or debts incurred. In some cases the sums represent what Mr. Young intended to pay to certain artists, provided he could secure paying engagements where they would play or sing, or to conduct. The particulars of Young's bankruptcy are not so much of interest as the case of the musical managers themselves in this country. A manager named Hirschberg some years ago had to settle his debts. Mr. Ruben, as a manager, had to go through bankruptcy. Mr. Young now goes through bankruptcy. Mr. Victor Thrane, a man who worked very hard for a number of years, had to retire from business because it did not open up any opportunities. Anna Millar, the manager of the Theodore Thomas Orchestra, had to go into bankruptcy. If men fail, certainly a woman cannot be expected to be greater in business than the sturdier masculine manager.

The musical managerial business in this country is in a very confused condition. Mr. Thrane was a man who engaged artists on his own responsibility. He would not take any further chances after he had once discovered that there was no money in it, because the risk was devolving entirely upon him. In the case of Mr. Wolfsohn it is a matter of commission. Mr. Wolfsohn does not give any written money guarantees. He tells the artists in Europe that he can place them for a certain limited number of concerts, and that if they will come under his management he will procure so much a concert for them for a limited number of concerts, and deduct therefrom his commissions. Mr. Charlton, who succeeded to the management of the Gottschalk Bureau, is following out a compromise system, in some instances engaging artists, and again working with

other artists on commissions. While not a new man in the field by any means, still he is not known as Mr. Wolfsohn is, the latter being an old hand, who has developed a large business with the smaller artists. Mr. Wolfsohn has also at times been engaged in concert enterprises, but he has refused to take any risks, contenting himself with the commissions on small engagements rather than by going out in a large managerial capacity.

#### Organization.

There is not a single managerial office in the United States in the musical line that is properly organized. By organization, we mean organized as the Lyceum Bureaus are, which do thousands of dollars worth of business a week in the way of musical and dramatic entertainments given chiefly in small towns and also in large cities. The question is, whether such a musical bureau would pay. In the case of Mr. Grau and the opera we have long since learned that it has not paid, but that is the fault of the foreign opera scheme, which never pays. Even with Mr. Grau's large opera company he hasn't any organization in the American sense of organization. It is all slipshod, indifferent and careless, and it is not conducted as it is in the dramatic line, or as it done by the Lyceums. In answer to this it will be said that the musical line itself is small, and the entertainments are few and far between, except for a limited number of artists each season, and that therefore there is no necessity for any expense in organization—a negative argument, for it has never been proved that organization will not pay, as there has never been any organization.

It has frequently been suggested to us that THE MUSICAL COURIER should take charge of this matter and organize a Bureau of its own; that with its large connections all over the United States and Europe THE MUSICAL COURIER could enter the field of musical management and successfully run things on a paying basis, and guarantee the money to artists without the monetary difficulties that now beset singers and players, in many instances. We have correspondence and letters in our possession—to say nothing of personal interviews which have been held here by the hundreds—in which the people who give concerts and musical entertainments complain that they cannot get the money from the managers; and the artists also complain at their being subject to all kinds of tribulations, and that the prices at which they are disposed of for a concert are not the ones which the managers really receive. For example, an artist that sings for \$150 at a concert later on finds out that the manager received \$200 in addition to the 10 per cent, he deducted from the \$150, so that the manager really made \$65 instead of \$20. Only recently a conductor of prominence told a representative of THE MUSICAL COURIER that hereafter he would never give checks to managers, but would give the checks direct to the artists, because he had discovered that the managers, in many cases, charge one price and then give a smaller price to the artist, besides deducting from that smaller price their commissions. There are all kinds of complaints and these matters are coming up constantly before the profession and before the concert givers, and for this reason we have been urged to go into the managerial business ourselves. As a corporation, THE MUSICAL COURIER has, up to this time, steadily refused to do more than publish a paper.

The condition of the concert field and the handling of musical artists in America is therefore at present more than chaotic. It seems as if no one is in a position where he can take hold of the subject and disentangle it. There are on an average a dozen letters a month received in this office from Europe, as well as hundreds of letters each month from artists of all kinds in this country asking for advice regarding managers, and what methods and paths to follow for the purpose of making a proper debut. THE MUSICAL COURIER is unable to give a satisfac-

tory reply to these questions simply because the musical management business in the United States is in a disorganized condition and must remain so indefinitely unless an organization arises to change it.

#### Bankruptcies.

Very naturally under the United States Bankruptcy Laws after managers succeed in failing and finding that they cannot make any headway the opportunity is offered by the laws of the country to do away with their indebtedness and to begin anew their careers, only invariably to follow the same course again. We are, in candor, compelled to state that we see no prospect of a repetition of the same course under the present system, because there is no possible profit in musical management as it stands to-day, unless it be in the handling of small artists on commissions, as Mr. Wolfsohn and Mr. Charlton are doing it or through Lyceum Bureaus, because the compensation to artists is so very small that a career in a department store is a much more satisfactory course. Such players and singers as are willing to go into Lyceums and sing or play in groups before Young Men's Christian Association courses, or in small cities in star lecture courses, or other courses as they call it—such singers and players make less money at the end of the season when their expenses are deducted and the wear and tear of the journeys are considered, than shop girls do in Sixth avenue stores in New York city, and the State street stores in Chicago. We refuse to entertain such people, for a moment, as being in that class of musicians who come under the head of artists.

The other artists who aspire to go before the public in a different manner and who demand a larger salary as a reimbursement for their services and their art are unable to make progress under the present managerial system in the United States—rather, under the present managerial conditions, because there is no system. Mr. Young may succeed in passing through bankruptcy, but we see no possible future for him in the musical field, and none for any of these managers who are not acquainted with music itself, and who have not studied the question from an artistic point of view, and who are unable to give advice to artists in matters pertaining to music, besides business advice. Personally, we have no acquaintance with Mr. Young's affairs, except in such manner as they will come before the public in bankruptcy proceedings, for we learn that a number of creditors have considered the question of protesting against the proceedings, in order to ascertain in which manner the sums of money which he received were expended, and until that time we suspend judgment and further comment.

As a matter of record, the fact is demonstrated today to European artists that they cannot come here with Mr. Grau except under such terms and conditions as he may see fit to dictate, which are not attractive except with the great artists, who successfully dictate their terms, to which he must submit; and in the particular field in which the concert manager operates, Mr. Wolfsohn seems to have the advantage with small artists, while Mr. Charlton appears in the field as the manager who has future prospects that are bright, provided he can perfect an organization and establish a system which are absolutely necessary in order to conduct the business properly. The smaller managers are all living from hand to mouth, as it were, and the more important ones, with the two exceptions above quoted, have become involved in bankruptcy proceedings. It is a sad story and there is no prospects for the future, unless an organized institution with capital will enter the field and guarantee, on the strength of its own finances, such sums as the artists in Europe and in this country demand for their signed contracts, besides the absolute necessity of having men at the head of it who understand music as an art and who can advise with artists and distinguish merit from



arrogant assumption, and who can also create in the eyes of the public a confidence that at present does not exist in that line of business as a business.

In the dramatic field the matter has been taken hold of with success; but the dramatic agencies which have included musical artists in their management have sustained great losses in doing so, for the reason that the dramatic agencies are also not acquainted with the musical field and have no conception of music as an art.

#### MUSIC AND ROYALTY—AND GEORGE MOORE.

THERE is much being printed in Great Britain about the late Queen's artistic tastes. As a pupil of Mendelssohn she naturally enough was an admirer of his music. This is according to some critics a confession of mediocrity. Her late majesty might have done worse; in fact, she did, for during the lonesome latter years she read Marie Corelli. The musical tastes of Edward VII. of England, Scotland and Ireland are unknown to the musical public. At least the London *Musical Standard* confesses its ignorance on the subject. That irrepressible Celt, George Moore, is pessimistic over the artistic future of Edward's reign. The fact that Hubert Herkomer was summoned to Osborne to sketch the face of the dead queen has depressed the novelist exceedingly. He sees mediocrity flaunting its shining lengths for another generation, when, as he fondly imagined, the Celtic Renaissance had slain the monster.

Cheer up, Mr. Moore! Cherries will be ripe as soon as "Evelyn Innes" and its sequel appear. Besides, if philistinism were actually extinct what would become of the critics? How heavy would time press upon them—when they were not engaged in the fraternal occupation of slaying one another! Hubert Herkomer, the painter, is a Wagner lover, has built a Wagner theatre, *en miniature*, at his home, and some day may heap coals of fire on Mr. Moore's head by playing on its stage a Moore play—"The Strike at Arlingford," for example.

#### THE OPERA.

WITH the exception of "Rigoletto" the opera during the past week consisted of repetitions. The revival of Verdi's opera on Saturday night drew a big house—at half price—and Melba sang Gilda very well. In fact, her "Cara Nome" was a miracle of tonal emission and phrasing. It was the best thing we had from this human flute so far this season. Campanari's Rigoletto is a familiar and always welcome impersonation. The Italian artist is easily the best baritone of the company. Saleza was, as usual, throaty; the rest of the cast mediocre. M. Flon conducted.

"Tosca" was not sung at the matinee because of Terina's illness. With Macintyre, Dippel and Olitzka, "Aida" was substituted, and a dire performance was given. Scotti was the one redeeming feature. Friday night Jean and Edouard de Reszké appeared in "Le Cid." Breval was in better voice than usual, but all said and done it is her personality and acting that merit most attention. She is a striking looking woman, with the histrionic rather than the lyric temperament. Both the Polish brothers were in good voice, Jean particularly so. He also sang Lohengrin Wednesday night—sang as if he were really in love with the oft-heard music.

It is said that M. de Reszké will again sing the younger Siegfried during the Ring cycle, and also the Siegfried in "Götterdämmerung." As several particular admirers of THE MUSICAL COURIER have seen fit to worry over our praise of Jean and Edouard de Reszké, we hasten to assure them that we cannot help ourselves—these two artists sing so superlatively well. We have always recorded that fact. This, however, has nothing to do with the

High Salary Crime. We criticise Jean de Reszké as an artist, not in his financial capacity. When he does not sing as well as he does this season THE MUSICAL COURIER will be the first to record that fact.

#### BARGAIN COUNTER PRICES.

IF a man like George Gould, whose annual income runs into the millions, balks at the \$10,000 asked by Jean de Reszké for singing at a musicale, where is the vaunted generosity in matters artistic of our native millionaires? Why boast of the quality after this episode! It was not only cheap—it was a bargain counter price, if we may be permitted such a vulgarism. M. de Reszké has never sung professionally in private in this country. He is the greatest living tenor, and his presence, reputation, voice are worth not \$10,000, but \$25,000, for such an affair. Think of the social notoriety that would have been achieved by the Goulds if Jean de Reszké sang at their musicale!

George Gould lost the "deal" of his life—that is if the Polish tenor would have sung, which we doubt.

#### PACIFIC COAST.

MRS. A. T. KING, of THE MUSICAL COURIER, who has been traveling for this publication in New England, Pennsylvania and other places for the past fifteen years, left here for the Pacific Coast on Monday, for the purpose of further developing the interests of THE MUSICAL COURIER and THE MUSICAL COURIER EXTRA in the far West. Mrs. King is expected to arrive in San Francisco on Saturday, and her progress on the Coast will be duly recorded in these columns.

MR. FINCK has translated from a posthumous volume of Wagner the great composer's description of the prelude to "Tristan and Isolde." It is unfamiliar:

A primitive old love poem, which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of Tristan and Isolde. Tristan, the faithful vassal, woos for his King her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes her revenge. As the result of a happy mistake, she allows the couple to taste of the love potion, which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth there is no end to the longings, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knight-hood, fidelity, friendship—all are dissipated like an empty dream. One thing only remains: longing, longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance. \* \* \* Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attachment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it death? Or is it the hidden wonder world, from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?

A SLIP of the pen caused the substitution of the name of Tompkins when Betts was intended in the editorial column of our last issue. Of course Percy Betts, the brilliant and omniscient music critic of the London *Daily News*, was meant. Who Percy Tompkins is we have yet to discover.



#### At Trianon.

"Pray, shall we walk abroad, Marquise?  
The park is very still to-night,  
Brown twilight broods among the trees,  
There are no censuring stars alight."

"Ho—yonder!"

"Gently, knaves, I say!  
I crave your highness' pardon—they  
Are rakish, harmless friends of mine  
Begging me taste their skin of wine,  
Three satyrs, humble friends, Marquise,  
With whom—"

"They frightened me—at first."

"First sight, madame, is always worst."  
"And will they dance for me, your friends?"  
"Or die, Marquise, to make amends."  
"One tilts a skin of wine and stains  
His hollow face and scanty beard;  
One shakes a branch."

"The rascal feigns  
That he is Lydian Hercules;  
But see his eye—"

"Monsieur, he leered!"

"And yonder on the misty ground  
Squats one who blows a rustic pipe;  
See the knave's crooked fingers gripe  
The slender reed—and hark, the sound!  
A mad, green music, eh, Marquise?  
Dying among the sombre trees."

"Their dance, Monsieur?"

"Dance, satyrs, dance!  
Ho! how the goat-hoofed rascals prance,  
The dead leaves creaking out a tune."  
"Monsieur, O, stop them! See—the moon!"  
—Vance Thompson for THE MUSICAL COURIER.

STENDHAL—Henri Beyle—once wrote:

"Romanticism is the art of presenting to people the literary works which in the actual state of their habits and belief are capable of giving them the greatest possible pleasure; classicism, on the contrary, is the art of presenting them with that which gave the greatest possible pleasure to their grandfathers."

That the reaction from a brutal realism, a minute photography of nasty details, would come in Parisian art was a foregone conclusion to any acute observer of the history of literature, art and music since Goethe's imperial mind set the fashion of things in the early '20s of this century. The splendor of Theophile Gautier's famous "gilet rouge," which graced the memorable days of the first violent representations of "Ernani," was naught but a scarlet protest against the frozen classicism of Cherubini the composer, the painters Ingres and David, and the worship of stilted writers like Boileau, Racine and Malherbe. A wild rush toward romanticism was inevitable after the colorless elegiacs of Lamartine, and the grand old man in Weimar, in the twilight of his glorious career, summed up the whole movement of 1830 by saying: "They all come from Chateaubriand."

But Victor Hugo, Theophile Gautier, Delacroix, Chopin, Alfred de Musset, George Sand, Franz Liszt, Heinrich Heine, and later Charles Baudelaire, in fact all that brilliant coterie which was the nucleus

of the artistic rebellion, strove at first independently, with little knowledge of the others' doings. They possibly came from Chateaubriand, whose "Genius of Christianity" was but a return to Middle Age ideals, but Walter Scott, with his great romantic historical novels, and Lord Byron, with his glowing, passionate verse, were the true progenitors of the reaction against stiff scholasticism, and their influence even stirred phlegmatic Germany, with its Gallic lacquer, to new and bolder utterances. Heinrich Heine, an exile who spoke of himself as a "German swallow who had built a nest in the periwig of M. Voltaire," threw himself into the fray with pen dipped in sparkling vitriol and did doughty deeds for the cause.

Frederic Chopin, despite the limited field of a piano keyboard, was the unconscious centre of all the hazy, purple dreams, drifting ideals and perfumed sprays of thought that to-day we call romanticism. As the hub of that vast wheel of poesy and gorgeous imaginings, he absorbed the spirit of the time and shot out radiant spokes, which lived after the whole romantic school became a faded flower, a pale ghost of yester-year. Hugo flamed across the historical canvas like a painted scarlet meteor; Berlioz's mad talent, expressed by his symbolical coloring in orchestration—detail carried to insanity pitch—was a lesser musical Hugo. Delacroix, with his brush dipped in the burning sun, painted vertiges of color and audacities of conception. All was turbulent exaggeration, all was keyed above the normal pitch of life, and in the midst the still, small voice of Chopin could be heard.

The end had to come to all monstrous growths of the Romantic epoch in French art—be it remembered that the movement was equally as strong in Germany, with its Novalis, Schlegels, Schumanns, Schuberts, Tiecks and Jean Paul Richters—the revolution of 1848 shattered the dream of the mad republicans of art. That sphynx-like nonentity, the third Napoleon, mounted the imperial tribune, and the Cerberus of Realism barked its first hoarse bark. Since then the phantasmagoria dominated Parisian art and letters. Gustav Flaubert, a giant among pigmies, gave the world that drama of adultery, "Madame Bovary," a book whose letters should be writ in gold.

All this was typical of cynicism, unbelief; technical perfection was carried to heights undreamed of, and the outcome of it all was Emile Zola. French painting was realized in the miniature marvels of Meissonier, or later in the marvelous brutalities of Degas. Two geniuses who attempted to stem the tide that ran so swiftly died untimely deaths, Georges Bizet, the creator of "Carmen," and Henri Regnault, who painted the "Moorish Execution" in the Luxembourg, and who perished before Bougival in 1871, done to death by a spent Prussian bullet. These two remarkable men, with possibly the addition of Fortuny, the Spanish arabesque virtuoso in color, might have changed history if they had lived. But the fates willed it otherwise, and Realism became the shibboleth of all.

Even that ardent young group, the Parnasseens, as they called themselves, were snared into this quagmire of folly and half truths. "La Terre" marked the lowest depths of the bog, and again a reaction began. Leconte de Lisle, Sully-Prudhomme, the graceful Banville (a belated Romanticist), Coppée, Bastien Le Page, Puvis de Chavannes, the impressionists Monet, Manet, Rodin, the sculptor; the poets René Ghil, Catulle Mendès, Verlaine, ill fated Albert Glatigny, Anatole France, unhappy De Maupassant, and our own countrymen Stuart Merrill and Vièlè-Griffin, began steering the bark of art for other waters. Symbolism, Buddhism, every *ism* imaginable have been at the rudder since then; but at the prow the figure of Hope is still carved, and her face is uplifted azureward, and there lies the way. But how confusing it all is. Synthetic

subtlety in art is the watchword of the party of new ideas, and a renaissance of the arts seems to be again at hand. For this movement, which agitated artistic Paris, the younger and fireier spirits, musicians, painters, actors, poets and sculptors have banded, and, emulative of Richard Wagner's Bayreuthian ideal, have begun the fabrication of a new art, or rather the synthesis of all arts, which seems at first blush the wildest and most extravagant dream ever conceived by a half dozen frenzied brains.

The history of art moves in cycles, and each cycle carries with it a residuum of the last—the Darwinian doctrine of selection. Richard Wagner attempted on a gigantic scale a synthesis of the arts. He wished to condense, concentrate, epitomize in his music drama the arts of mimicry or pantomime, elocution, singing, painting, sculpture, architecture, drama and instrumental music. How well he succeeded we all know. He literally levied tribute on two of the senses and welded them into a glorious ensemble, in which every shade of emotion, particularly the heroic and the tender, was depicted. But Wagner's genius was, after all, Teutonic. He could not escape his national environments. He is manly and robust, his passion is heaven storming, his orchestra epical. Huge, shadowy figures move through his dramas; nevertheless his humanity in "Meistersinger" and "Tristan" is so great as to easily dispel the charge that he lacks on the side of human interest. Wagner at times, through his amazing versatility and human emotion, is Shakespearian. It has been left for the genius—call it abnormal, if you will—of French art to explore those cracks, crevices and crannies of the soul which are invisible to the ordinary artistic purveyor.

Wagner, as I said before, called two senses, seeing and hearing, to his aid in his music drama; the symbolist school has invoked the sense of smell, and the days of a symphony in perfumes are not afar.

The odor sense is the most subtle of all and cannot be translated in terms of tone, color, marble or verse. Perfume is becoming in these latter days a lost art, and the æsthetic artist of Paris has utilized it in his new synthetical art. Here are a few extracts, and the pitch of subtlety may be realized if you consider that in the declamation of this school not alone are certain words emphasized, but even the individual letters; that curiously orchestrated and harmonized chords do duty for the music; the colors used are most suggestive, and the enjoyment in each detail is precious—but a little beyond us as yet. The late Theodore Child once related a story of a performance he viewed in Paris at the Free Theatre. It was a fascinating tale.

The last item on the program was the "Song of Songs," adapted from the text of King Solomon, in the form of a symphony of spiritual love, in eight mystic devices and three paraphrases, translation and mise-en-scène by P. N. Roissard, with musical adaptations by Flaman de Lebrély. Everybody who has read Renan's admirable translation and commentary knows that the "Song of Songs" was a sort of dramatic poem, or eclogue, or lyric pastoral, somewhat similar in conception to the mediæval poem of "Aucassin and Nicolette." We may even distinguish in it the division of five acts and an epilogue, together with the following characters: The Shulamite, the shepherd lover of the Shulamite, King Solomon, the brothers of the Shulamite, the women of Solomon's harem, ladies of Jerusalem, citizens of Jerusalem, people of Solomon's suite, para nymphs of the shepherds, the chorus, and the sage who points the morality. The idea of restoring to this composition its primitive form is obvious and tempting. The Church has got out of the difficulty by referring the mystic sense of the piece to the marriage of the old law and the new. Renan considers the work to be wholly profane, like the Book of Job, and attributes it to the epoch of Jewish history before the religious vocation of the nation became clear, before the days of pietism; that is to

say, toward the middle of the tenth century before Jesus Christ.

The new æsthetes comprehend the "Song of Songs" as the symbol of the victory of love over the reality of things—a purely Buddhist conception. And in order to synthesize the ambiance of the dream the authors fall back upon music, scenery and perfumes.

At this point of my exposition it may be advisable to say a few words about the scenic presentation which the æsthetes or symbolists demand for their works, a scenic presentation which they are unable to realize in all the complexity and perfection which it demands, for the Théâtre d'Art possesses neither the machinery nor the money that is necessary for such a novel and grandiose enterprise. In brief, the æsthetes maintain that every lyric or dramatic work admits a pictorial accompaniment; that is to say, scenery and accessories which symbolize the sense of the poem or work in question.

"Geste du Roy" was recited in three successive sets of symbolic scenery; "Fierabras" was recited in orange colored scenery; "Berthe au grand pied" in violet scenery, with violet rocks and golden rain; "Roland" was recited in a green scene, with golden warriors. So far all was simple and plain sailing, for the symbolism of colors is already ancient history, and the poet René Ghil has established the corresponding chromatic notation, not only of the commoner moral sentiments, but of all the vowels and consonants. But when we came to the "Song of Songs" matters grew more complicated and particularly interesting. The poet Roissard accompanied the representation with a quadruple orchestration of verse, music, color and perfume.

What does this mean? you will ask. Let us take an instance. The joy of the Shulamite, for example, is orchestrated:

Par le verbe en i-é, luminé de l'o (blanc).  
Par la musique en ré.  
Par la couleur en orange clair.  
Par le parfum en violette blanche.

In other words, the tonality of the scenery is bright orange, the musical symphony is in D, the theatre is perfumed with odoriferous spray of wild violets, and the i's, e's and o's have a special value in the declamation of the verse.

Again, during the first device, where the king and the queen meet, the scenery is purple, the symphony is C, and the perfume of the theatre incense. Then in succession we have other colors married to other perfumes—bright yellow and jacinth, pale green and lilies, bright blue and acacia, bright indigo and lily of the valley, bright violet and orange flower, very light purple and jasmine. Meanwhile personages clad in white declaim to harmonious rhythms the noble prose of the "Song of Songs."

The stage is arranged with a gauze curtain framed by a cedar and a cypress that rise to the right and the left and join their branches at the top, figuring the one incorruptibility and the other imperishableness. Behind this gauze curtain the back of the stage is occupied by a scene against which are placed triangularly, in groups of three, twenty-one lilies, which are supposed to exude the perfumes, and are also destined to remind the profane of the ternary and quaternary numbers comprised in the candlestick of the Temple of Jerusalem. Evidently most of us must confess that we do not feel the necessity or even the naturalness of these concordances of sounds, tones, colors and perfumes. But the symbolists of æsthetes will indulgently reply that, in order to appreciate the sensations and refinements which they wish to provoke an initiation is necessary. Certainly, they would say, we are infinitely complex and run the risk of not being understood. But we must expect everything from the impression of the moment, and perhaps from this orchestration in which sounds and words, colors and perfumes must unite in penetrating harmony, the spectator will derive and retain an exquisite souve-



nir, as it were, of a dream in which he might have tasted all kinds of beauty suddenly and momentarily materialized. This state of artistic ecstasy, however, will be produced only by length of time, after we have become familiarized with the subtle nuances of this art, which is still in its infancy, but which, in the hands of a new Wagner, will blossom forth in sublime emotions.

For my own part I am happy to admit that the "Song of Songs," and several of the other items of the program of the Théâtre d'Art, provoked in me that of artistic ecstasy which the symbolists consider to be desirable. These strange and mystic scenes, accompanied by the dolent or fanatical declamation of artistic verse and prose, left in me a souvenir as of a dream of realized beauty. I accept the symbolists and marvel at their talent, their faith, their temerity.

Isn't this all a nightmare—but one of fantastic beauty? For years have I dwelt on the future drift of art, and of its over-refining, over-subtilizing and eventual spiritual destruction through a riot of luxury. This grouping of the arts and the gleaming of a fourfold pleasure seems but the beginning of the end.

On the other hand, one is tempted to philosophize over this new manifestation of art, and one might find much to say about the symbolists' assertion of the profound and irremediable sensuality of art, which has been kept in the background in the discussions of post-Renaissance writers, but is implied in the theory of the quadruple orchestration of words, music, color and perfume, appealing to the senses directly, and to as many senses as possible. To pursue this vein of thought would, however, lead us too far. Let us be content to note the cry of alarm which the Théâtre d'Art has called forth from the mouths of many Frenchmen of the old materialists, Voltairean and more or less common-sense school, who have spoken of this theatre and of the efforts and vagaries of the æsthetes and symbolists as a symptom of the movement in favor of mysticism which is characteristic of the present epoch of French literary art and thought. When religion loses ground, say these reasoners, it is not always philosophy that gains ground in proportion. At the end of the Pagan period the world was full of mystagogues. At the end of the eighteenth century the Christian faith that was so strong in the seventeenth century was snapped by science, and immediately science was called upon to satisfy man's innate love of mysticism, and the public abandoned the churches to crowd round Mesmer's bucket. In our own days spiritualism is scientific in its pretensions.

It is true that classical works charm us as they charmed our grandfathers, with certain qualities of measure, purity and temperance, by their eternal energy, freshness and intelligent disposition, by their order and style; but they charm us in a different way, perhaps, and there are moments when their charm fails to work on our spirits because we are men who have added our own personality to the personality which our forefathers bequeathed to us. Art cannot remain stationary, for the more eager lovers of art, as Pater has admirably expounded in his "Appreciations," are full of restless curiosity and of craving for new subjects of interest, new motives and new modifications of presentation. Those who scoff at the symbolists, or hold up their hands with horror and alarm, forget the mighty role which curiosity and the desire of beauty play both in art and criticism. The essential elements of the romantic spirit are precisely curiosity and the

love of beauty. As the divine Shakespeare has said in one of his sonnets, the eternal object of the artist is to emancipate Art made tongue-tied by authority. In order to be interesting and really stimulating art and literature must follow the movements of the *Zeit Geist* or Time Spirit, which is continuously modifying our manners, our ways of thinking and our pleasures.

And, now, where will all this lead? Don't ask me. I am more than content to be able to note the curious fluctuations by the wayside, much less play the ungrateful role of a prophet. The seeking after truth—which is beauty—is eternal, and its various revelations, which at the time seem paramount to all that has gone by, must not blind us to those shadowed forth. Eternal flux and reflux is life, and art, its spiritual vapor, must mirror it faithfully. Let us all greet the new, which is the now, for to-morrow we will be in the nowhere. This, I know, is a hopeless truism, and but a reorchestration of "eat, drink and be merry;" but art has its consolations, and I commend you to them.

© ▲ ©

Arthur Symons has described picturesquely a poetical reading by Gabriele d'Annunzio in the house of a Roman noble. "It was like one of those readings in the days of powder and peruke," says Symons, "when poets were still elegant and part of society's amusement. D'Annunzio, small, blond, at once eager and discreet, with the air of a perfectly charming bird of prey, his eyes full of bland smiles, his mouth, with its uplifted mustache, poised in a keen, expectant smile, had indeed the air of a court poet as he stood in the anteroom, greeting his friends as they entered, before he made his way to the dais, draped at the back with crimson cloth, where he seated himself at a table on which were placed his manuscript and a Bible. Once seated, the reading once began, you saw that other side to what you might have thought the merely mundane young man; you saw the artist who, as he told me, was well content if twelve hours' work had given him two pages. His own words visibly absorbed, possessed him; he never lifted his eyes from the paper; he read all that chanting prose as if he were reading it, not to the duchesses, but to the unseen company of the eternal judges of art."

© ▲ ©

"A Letter to a Young Publisher," in *Punch*, shows how by the simple expedient of selection and omission all reviews may be made to bear a smiling aspect. The experiment is made on an imaginary novel of the rising novelist Penwiper:

I.—THE RAW MATERIAL.

"Mr. Penwiper's latest production, 'Maria's Marriage,' scarcely calls for serious notice. It seems hard to believe that even the most tolerant reader will contrive to study with attention a work of which every page contains glaring errors of taste. Humor, smartness and interest are all conspicuously wanting."—The Thunderer.

"This book is undeniably third-rate—dull, badly written, incoherent; in fine, a dismal failure."—The Wigwam.

"If 'Maria's Marriage' has any real merit it is as an object lesson to aspiring authors. Here, we would say to them, is a striking example of the way in which romance should not be written. Set yourself to produce a work exactly its opposite in every particular, and the chances are that you will produce, if not a masterpiece, at least a tale free from the most glaring faults. For the terrible warning thus

afforded by his volume to budding writers Mr. Penwiper deserves to be heartily thanked."—Daily Telephone.

"'Maria's Marriage' is another book that we have received in the course of the month."—The Parachute.

## II.—THE RESULT.

"Maria's Marriage!"

Gigantic success—the talk of London.

The twenty-ninth edition will be issued this week if the sale of twenty-eight previous ones makes this necessary. Each edition is strictly limited!

"Maria's Marriage!" "Maria's Marriage!"

The voice of the press is simply unanimous. Read the following extracts, taken almost at random from the reviews of leading papers:

"Mr. Penwiper's latest production \* \* \* calls for serious notice \* \* \* the reader will \* \* \* study with attention a work of which every page contains taste, humor, smartness and interest!"—The Thunderer.

"Undeniably \* \* \* fine!"—The Wigwam.

"Has \* \* \* real merit \* \* \* an object lesson \* \* \* a striking example of the way in which romance \* \* \* should be written. A masterpiece \* \* \* free from faults. Mr. Penwiper deserves to be heartily thanked!"—Daily Telephone.

"The book \* \* \* of the month!"—The Parachute, etc., etc.

"Maria's Marriage!" A veritable triumph. Order it from your bookseller to-day!

## Orpheus Society Concert.

THE Orpheus Society, of Woodbridge, N. J., under the direction of Charles Herbert Clarke, of New York, gave the first concert of its fifth season, February 5, with a performance of Mendelssohn's "Elijah." The soloists were Mrs. Charles Herbert Clarke, soprano; Miss Mabelle Louise Bond, contralto; H. E. Distelhurst, tenor; John C. Dempsey, bass. The chorus showed careful training. Mrs. Clarke sang beautifully. Miss Bond was successful in the contralto music, and responded to hearty applause after "O, Rest in the Lord." Mr. Distelhurst was in good voice. Mr. Dempsey sang with his usual finish. Miss Margaret Anness, Mrs. F. F. Anness, Louis Potter, F. R. Conkling were efficient in concerted numbers. Miss Susie H. Dixon, pianist, and Mrs. Margaret Youngman, organist, contributed to the success of the evening.

Since the formation of the society it has given, besides numerous part songs, "Hear My Prayer," Mendelssohn; "Forty-second Psalm," Mendelssohn; "The Holy City," Gaul; "Fair Ellen," Max Bruch; "Miriam's Song of Triumph," Schubert; "The Creation," Haydn. The next work to be taken up is Cowen's "Rose Maiden."

## Herbert Witherspoon.

HERBERT WITHERSPOON has been engaged as basso of the quartet at the Church of the Pilgrims, of which the late Dr. Storrs was pastor. The position is a very prominent one, and the quartet will be made up of the best available singers.

This engagement is the direct result of Mr. Witherspoon's singing the "Messiah" in the Academy, Brooklyn, last December, and of a recent recital with Victor Harris. On Sunday, February 10th, Mr. Witherspoon sang the "Messiah" at Holy Trinity, Harlem, and scored another triumph.

## Historical Concerts.

AT the fourth in the series of historical concerts by Messrs. Bernstein and Altschuler, the program was devoted to Mendelssohn. The pianist and cellist played two sonatas, one in D major and another in B major. Miss Edna Stern, mezzo-soprano, sang a group of Mendelssohn songs. The fifth concert will be given Sunday, February 17. These concerts are given at Tuxedo Hall at 3 o'clock in the afternoon.

# The National Conservatory of Music of America,

128 East Seventeenth Street,  
NEW YORK.

JEANNETTE M. THURBER, PRESIDENT.

Artistic Faculty, consisting of

RAFAEL JOSEFFY,  
ADELE MARGULIES,  
LEOPOLD LICHTENBERG,  
LEO SCHULZ

AUGUSTUS VIANESI,  
HENRY T. FINCK,  
MAX SPICKER and others.



DAY AND EVENING CLASSES.

ADMISSION DAILY. . . . .



BOSTON, February 11, 1901.

## In Memoriam B. E. Woolf.

**B**ENJAMIN EDWARD WOOLF, playwright, composer, dramatic and music critic, died at his house in Boston February 7 at about 2 p. m. Early in the fall he suffered severely from a complication of diseases, and he was unable to attend the Worcester Festival; but he rallied and did his work as music critic of the *Boston Herald* from the beginning of the season to a week ago Saturday night, when he attended the Symphony concert. Symptoms of Bright's disease had returned and alarmed physician and intimate friends, but Mr. Woolf bore his weakness and sufferings bravely. The funeral was at 8 p. m. last night. The hour was unfortunate, for his colleagues and many friends were thereby prevented from paying their last tribute of respect. The body was taken to New York for burial.

Mr. Woolf was well known to your readers, for he was at one time the Boston correspondent of *THE MUSICAL COURIER*. He was born at London, England, February 16, 1836, of a Jewish family that years before was established in Spain. His father, Edward Woolf, a thoroughly grounded musician, brought him to this country when he was a three year old boy. The father was a theatre conductor and composer, and he was busy and respected in New York and Philadelphia. Benjamin was educated in the public schools of New York, but he learned many things beside music from his father, who was versed in art and literature, and was one of the founders of the comic weekly *Judy*, to which he contributed much of the letterpress and many of the illustrations. Benjamin studied the art of wood engraving, but his delight was in the theatre, where he played in the orchestra, and saw and took part in some of the first performances of operas in the fifties. He came to Boston in 1859, and soon joined the orchestra then led by the late Julius Eichberg at the Boston Museum. While he was a member of this orchestra he wrote the libretto for the operetta "The Doc-

tor of Alcantara," music by Eichberg, which, after it was produced at the Museum, had long continued popularity, and was often performed by traveling companies.

In 1864 Mr. Woolf left Boston to lead the orchestra at the Chestnut Street Theatre, Philadelphia. He was there two seasons; then he went to New Orleans to lead at the Gravier Street Theatre. He returned to the North about 1870. While he was at the Boston Museum during the Civil War, he had arranged, adapted and written plays for that theatre; and his original pieces, they say, are over thirty in number, while the whole number of plays in which he was concerned amounts to over sixty. On his return he was engaged as dramatic and music critic of the *Saturday Evening Gazette*, and he also wrote for it on general subjects. M. M. Ballou started the *Boston Globe* and endeavored to make it a paper of the first rank; thus he engaged E. P. Whipple, Alexander Young, Henry A. Clapp (now dramatic critic of the *Daily Advertiser*), and among others he engaged Mr. Woolf, who continued his work on the *Gazette*. But Mr. Ballou's experiment was costly and unsuccessful, and after a change in ownership, Mr. Woolf left the *Globe* and took editorial charge of the *Gazette*, which, until he left it in 1894 to become the music and art critic of the *Herald*, was a conspicuous journal in Boston on account of his articles and the feature of society news—remember that this reputation was established before the days of Sunday issues of daily newspapers—and was well known throughout the land on account of the brilliance of the reviews of art, literature, the drama and music, and the pungent essays on circumstances of daily and familiar life.

Mr. Woolf's reputation was perhaps first made throughout the country by his play, "The Mighty Dollar," which was for a long time the best card of the Florences, and the Honorable Bardwell Slote and Mrs. Gilflory still serve as figures in familiar speech. If I am not mistaken, he wrote "Hobbies" for Nat Goodwin.

Among his best known operettas were "Lawn Tennis, or Djakh and Djill" (1880), "Pounce and Co." (1883) and "Westward Ho!" (December 31, 1894). "Westward Ho!" suffered from an uninteresting libretto. The chief comedians were Fanny Johnston, Anne Sutherland, J. H. Ryley, Clinton Elder, Harry Davenport and G. F. Marion. For "Pounce and Co." Mr. Woolf wrote the libretto. The silent partner of the firm is silent throughout the first act;

in the second he talks incessantly. This part was taken by Henry E. Dixie. Lyrics and dialogue are excellent fooling. Here is a passage about the bicyclists of '83:

Sylvia—But why do bicycle young men go into camp? Eleanor—I can't imagine, unless it be for the common weal.

Esther (ecstatically)—Ah! what joy to be a bicycle rider! What a repose it must be to the weary head to be able to throw all one's thinking into the feet!

Sylvia—(dreamily)—When I see a daring rider mounted on his fiery bicycle, speeding along over pebbles and across ruts, and jolting up and down, I envy him the exquisite illusion that he is enjoying himself. Such touching beliefs in the impossible are, alas, too rare!

Esther—Ah, yes! How earnest he looks!

Eleanor—And how hopelessly sad! A bicycle rider has never been seen to smile. There must be some hidden mystery, like Freemasonry, some deep heart anguish that drives an innocent fellow being to bicycle riding.

The company that produced "Pounce and Co." included Gertrude Franklin, Janet Edmonson, Sylvia Gerriah, Edith Abell, E. P. Temple, W. H. Fessenden, Harry Pepper and Signor Brocolini.

Mr. Woolf had written much music; symphonies, overtures (as the overture to "Comedy of Errors"—1887)—string quartets; songs—and some of them are charming—incidental music, &c. He left two or three operettas in manuscript that were never produced. He published a series of parodies of leading poets, "Our Prize Album"; he contributed for some time to "The Arcadian" (New York); he had written for various magazines, and he was the author of several admirable articles in the first series of "Famous Composers."

He married in 1867 Miss Josephine Orton, a charming and favorite play actress at the Museum, and afterward the Globe. She survives him. No children were born of this union.

One of his brothers, Michael A. Woolf, the famous caricaturist, died a few years ago. His other brothers, Professor Woolf, of the College of the city of New York; Albert Woolf, an electrician of New York, and Dr. Philip Woolf, of Boston, are still living.

◆ ◆ ◆

This is an imperfect sketch of the career of a man of unusual ability and versatility, my colleague and friend for ten or eleven years, a man that was dear to me.

It is much easier to frame sentences of eulogy in honor of a stranger or even an enemy. And when I reflect on the character of the departed, I must perforce write carefully, without hysteria, for he disliked the purple phrase and was a foe to fine writing.

He was a man of extensive and varied reading. He was, of course, familiar with the standard dramatic and musical literature of the world, for such books were as necessary tools; but he had read deeply concerning almost every subject, from the traditions of the Rabbins and the strange theories of the early Christian fathers, to the last novel about which there was chatter. The wideness of his reading was perhaps more apparent in his conversation than in his reviews; his unusual memory led immediately to comparison or authority in spoken statement, for although his reading had permeated his mind, had become a part of him, he had so much to say when he sat down to write, his opinions were so formed and fixed, that quotation did not occur to him, or if it did it was dismissed from his thoughts as a distracting digression. He was espe-

## LOUDON G. CHARLTON

has the honor to announce a SPECIAL TOUR of

GEORGE

HAMLIN

— TENOR —

In Concert, Oratorio and

RICHARD STRAUSS RECITALS.

TOUR NOW BOOKING.

Eastern and Southern Territory—  
Exclusive Management, LOUDON G. CHARLTON.  
Western Territory—  
Exclusive Management, HANNAH & HAMLIN, CHICAGO.

For Open Dates and Terms address  
LOUDON G. CHARLTON,  
Carnegie Hall, NEW YORK.

## FLETCHER MUSIC METHOD.



Originated by Evelyn Ashton Fletcher. Indorsed by Dr. Hugo Riemann, Leipzig; Franklin Taylor, Dr. William Cummings, Antoinette Sterling, London; John Philip Sousa, Jaroslav de Zielinski, Dr. William Mason, William Tomlins and many other prominent musicians in America and Europe. The aim is to eliminate the drudgery of music study and to give a fundamental, systematic and logical musical education in a natural and pleasurable way. The apparatus required in teaching is patented, and obtainable only after taking the course of study. The demand for teachers of this method is very great. For particulars apply to

MISS E. A. FLETCHER, 1125 Madison Ave., New York.

ELIZABETH NORTHROP,

SOPRANO.

ORATORIO, CONCERT and MUSICALES.

328 West Fifty-seventh Street - NEW YORK.

J. FRED

WOLLE,

ORGANIST.

Address:

THE WOLFSOHN MUSICAL BUREAU, 131 East 17th St., New York.



cially familiar with the English and French dramatists from the beginning to the present day. He loved his books, and he was never weary of discussing the sturdy old novelists, or such memoirs as Cibber's, Parke's, Kelly's, Tate Wilkinson's; or the stories of Dickens, which he knew by heart. On the other hand he recognized at once, even when he was dreadfully sick last fall, the peculiar talent of Octave Mirbeau. He did not relish the works of Ibsen, Maeterlinck and their English disciples. He was inclined to sniff at everything that was praised for a time because it was "decadent." We have had many good natured quarrels over these men.

His literary style in his best years—and there were many of these years—was clear, strong, luminous. He did not search anxiously after the inevitable word; the word met him at least halfway. I believe that a man writing for newspaper readers about music or the drama should write so that one of limited education, one ignorant of the terminology of an art, should see as in a glass the meaning and the purpose of the writer. It was impossible to mistake the meaning of Mr. Woolf. His sentences were clean cut, there was no excessive use of adjectives, he seldom indulged in figures of speech, he did not introduce a foreign word when an English word was at hand. He was never impressionistic, for he did not approve of impressionism in any art. He was saturated with Pope, Dryden, Hobbes and Swift. He wrote the English of Hobbes, Swift and Cobbett.

Nor was he a realist in admiration of art or in treatment of it. He believed that music should be beautiful, and beauty was to him the beauty of the ancients, not the beauty of that which is morbid or vicious. Certain ultra modern harmonic progressions and orchestral effects were to him distinctly immoral, sinful. He was catholic in his taste, so long as his innate sense of beauty and the ideal was not hurt. Thus he found pleasure in "La Navarraise" and Tchaikowsky's Fifth and Sixth symphonies as well as in Mozart's Symphony in G minor, "Fidelio," "Don Pasquale." He wrote for "Famous Composers" an admirable article about Haydn, an article of affectionate appreciation, and yet he had the courage to write within the last six months that certain works by Haydn played at symphony concerts were as dead as King Pandion. He was conservative, not with the selfish conservatism of old age, for he was ever receptive, ever awake to new sensations, but with the conservatism of a man who had seen the birth, the glorification and the neglected death of successive fashions in music. He was impatient with youthful bumptiousness when the arrogance was the vain strut of ignorance and vanity. But how warmly he praised the talented young composer Converse this season; and he knew him only through his work.

He was accused for years of undue severity, uncharitableness. He was severe, and he was sometimes savage in the presence of incompetence, shams, humbugs, snobs and snobbery in art. When he first began to write about music in Boston criticism was chiefly a matter of honey daubing. There was a mutual admiration society, and one of the members was a parochially influential critic. There was much pretty talk about the serenity and the grandeur of German music, the coarseness and indecency of the Italians; no one but a German or a Boston man of culture could play the piano; and men and women who could not tell the difference between Bach and Palestrina by hearing cantata or motet would well nigh swoon at the mere mention of the names of the Leipsic cantor. The social position of a local singer or player had much to do with his or her success. This spirit is not wholly dead. Some months ago I was talking with an elderly Bostonian who descended a moment from a branch of his family tree, since I am not good at climbing. We were talking about a certain dead musician. "Yes," said the Bostonian, "he came

here in a modest way, and he played and he taught, and John S. Dwight approved of him, and he gradually became acquainted with some of our best people, and he succeeded and he prospered until—think of it, Mr. Hale—before he died he lived in a house on the water side of Beacon street!" And, true enough, what greater success is there from a purely Bostonian viewpoint?

Mr. Woolf was not impressed by these things. Such substantialists were to him as shadows. The question in his mind was, "How does Mr. Jones play?" "How does Mrs. Dusenbury sing?" When there was wretched playing or singing he told the truth, and sensitive persons who were in the habit of meeting the incompetent performers at select social gatherings were inexpressibly shocked. Mr. Woolf used the weapons of satire and sarcasm, and he used them with terrible effect. Vitriol burned the faces of pretentious ignoramus and snobs, and they left the concert stage. Thus did Mr. Woolf accomplish a righteous work. At that time he was alone; he was at war with principalities and powers. He made for musical righteousness, and what he thus accomplished will not perish with him.

His criticism was not simply destructive; it was often helpful in warm words of discriminative appreciation. He was not severe against the deserving beginners, the competent that were apparently friendless, unrecognized—the poor, the humble. To all such he was wise in counsel, kind and generous and helpful. No young singer, player, composer, who approached him in an honest spirit, ever went to him in vain. He would hear them; he would examine their compositions with infinite patience. He would tell them why he liked or disliked their work; he would suggest correction, improvement. And this he did, year after year, without expectation of pecuniary reward. There are singers and players here to-day who remember him most gratefully, for he was active in laying the foundations and superintending the structure of their success. Nor was his generosity confined to words, the ripe fruits of his knowledge and experience. He had been accustomed to self-sacrifice. He did not know the meaning of the words mean, niggardly, selfish. He was generous with his purse, and tactful in his manner of giving. Yet, this was the man whom it pleased some to call a cynic.

And many have lost a delightful companion, who was cheerful, witty and instructive in conversation, sympathetic in adversity, brave and kindly and unselfish in his own last days of suffering. His memory will rest tenderly in the hearts of them that knew him and his worth. And to-day there are many who will echo with me the words of Mathias Claudius:

"Sie haben einen guten Mann begraben—  
Mir aber war er mehr."

◊ ▲ ◊

I do not know who will succeed Mr. Woolf on the *Herald*. The excellent review of the Symphony concert published in the *Herald* of to-day was written by Richard Heard, a musician and critic of large experience, who is admirably qualified for the position. In the eighties he was music critic of the *Boston Post*, and when he went to London, where he remained several years, Arthur Weld succeeded him.

◊ ▲ ◊

Marcella Sembrich gave her second song recital in Symphony Hall, February 4. Although it was a stormy day, there was a great audience—"enorm," as Mr. Stengel remarked to me in an appreciative burst. The great singer and artist was exceedingly well disposed, and her singing called forth only words of flaming eulogy. She sang "Deh, viené," from "The Marriage of Figaro"—the aria concerning which old Heinrich Dorn entertained a peculiar

theory, viz., that the impersonator of Susanna should remember that she sings this aria only to deceive Figaro—that she, as a matter of fact, awaits no one, and, least of all, Figaro—that she should not throw off her soubrette character—and that the spirit of the song should be coquettish, not one of true sentiment. It is needless to say that Sembrich sang it without regard for the Dornian theory. She sang Haydn's delightfully old-fashioned canon. "Delphine," by Schubert, did not interest me. The music was set to a scene in W. von Schütz's play, "Lacrimas" (1825), and it has a mate, "Florio"; but the music is theatrical in a stagy way, and the voice of the composer is not the voice of Schubert. Bungert's "Ich hab' ein kleines Lied" is simple and beautiful. To me it was an agreeable surprise, for I was under the impression that Bungert composed in a blacksmith shop with the aid of bellows, hammer, tongs and anvil. Richard Strauss' "Ständchen"—far removed from the thought of Nietzsche or Richard Strauss—was repeated. Löwe's "Glockenthürmers Töchterlein" and "Niemand hat's gesehen" were a feature of a concert that was full of features. There was a group of folksongs which Sembrich sang in truly ravishing manner. Her performance of the aria, with two flutes, from "L'Etoile du Nord," was amazing, incredible. Melba had sung in the same hall a few days before Handel's "Sweet Bird," with one flute. Sembrich went her one flute better, and revealed herself as the supreme mistress of pyrotechnics. The concert was a delight from beginning to end. What prima donna is there to-day who can compare with her in recitals of this kind—or in such operas as "Don Pasquale," "The Marriage of Figaro," "La Traviata"? Wallace Goodrich was the accompanist, and the flutes were played by Messrs. Spindler and North.

◊ ▲ ◊

There were other concerts last week. H. G. Tucker's fourth concert was given in People's Temple the night of February 4. The place itself is not cheerful. A former pastor of the church used to preach sermons there on such texts as "The Battering Ram of Hell," "To Hell With Spain," &c., and the echoes are still flying, dying, like those of the bugles heard by Mr. Tennyson. The musicians were Leopold Lichtenberg, violinist; Mr. Heberlein, cellist, and Mr. Perabo, pianist. The program included Grieg's Sonata for piano and violin in C minor; Raff's Trio in A minor, violin pieces by Wieniawski. It was a delight to hear again Mr. Lichtenberg, with his rich and sumptuous tone, his artistic phrasing, his glowing temperament. Miss Elsa Heindl, soprano, made a promising first appearance. She sang Graun's "Lo, the Heaven Descended Prophet" and Mozart's "Non temer amato," with violin obligato. She has a clear, flexible voice, which is at times cold and acidulous; and her phrasing was too cut and dried, especially in the tiresome aria by Graun. The voice is one, however, that will repay faithful training, and as she is of an eminently musical family her future will be watched with interest.

Miss Lucie Tucker, contralto, gave a song recital February 6 in Steiner Hall. She was assisted by Mr. Heberlein, cellist. Miss Tucker sang the battle aria from Bruck's violent and uproarious "Arminius," three songs by Tchaikowsky, five new and mushy songs by Schütt, and Elgar's "Sea Pictures." She has a noble organ, rich, full, sombre, and she sings with sincerity and taste. Her program, unfortunately, was almost steadily gloomy; and poets and composers compelled her to take a sad view of life, love and nature, besides other things. Now a contralto that is truly a contralto is naturally inclined to drag the movement, to sob, to wail, to gargarize her lower tones, even when the sentiment of the song is gay. At the end of Miss Tucker's concert Steiner Hall seemed like a family burial vault, and there was a faint odor of embalming



**AMY ROBIE**

Solo Violinist.

INSTRUCTION.

For Terms, Dates, Etc.,  
address

184 West 82d St., NEW YORK.

KATHRIN

**HILKE**

SOPRANO.

Concert, Oratorio, Recitals.

44 Seventh Avenue, NEW YORK.

**MAUD POWELL,** Violiniste,  
In America from  
Jan. 1, 1901.

Address HENRY WOLFSOHN, 131 East 17th Street, NEW YORK.

**LEOPOLD WINKLER,** The Distinguished  
PIANIST.

Address HENRY WOLFSOHN, 131 East 17th Street, or Steinway Hall, New York.

S. BECKER

Season 1900-1901.

"Among the  
world's  
foremost  
virtuosi."

**VON GRABILL,**

THE DISTINGUISHED PIANIST.

Management: J. CARLETON & CO., Litz Springs, Pa.,  
or care of Musical Courier, New York.



fluids. Nor did the salt in Elgar's songs bring the health and savor of the ocean into the room.

The new Chickering Hall was opened February 8, 1901. The hall is cheerful, safe and on the opening night it was too thoroughly ventilated, for some of the "representative" audience hugged overcoats, shawls, comforters and ear caps closely to them. But the perfect adjustment of a new scheme of ventilation is, like confidence, a plant of slow growth. The program included the "Kreutzer Sonata," which was played by Mrs. Szumowska and Mr. Kneisel, so that no blush was brought to the cheek of the youngest; Beethoven's Quartet in C, op. 59, No. 3 (Kneisel Quartet), and songs by Chaminade, Massenet, Schubert, Saint-Saëns, Schumann, Ferreri, Berlioz and Godard, which were sung superbly by our old and esteemed friend, Pol Plançon.

I regret that I was unable to hear Mrs. Bloomfield-Zeiser yesterday afternoon. She played in Steinert Hall pieces by Schumann, Godard, Grieg, Mendelssohn, Chopin, Liszt.

● ▲ ●

Edward MacDowell, of Columbia University, has been invited by the London Philharmonic Society to lead one of his orchestral works and his Second Piano Concerto (Carreño pianist) in London next June. He has also been invited to write something for the next Norwich Festival; but this last honor he has declined.

#### Innes Returns from His Tour.

INNES and his band have returned from their fall-winter tour. It is understood that the season has been one of the most prosperous in the history of the organization.

Innes had with him on the road sixty-two people, including Frances Boyden and Noldi, sopranos; Zerni and Xanten, tenors; Alberti, baritone; Vernon, basso, and Kryl, the cornetist.

The feature of giving "Scenes from Grand Opera" in combination with his regular concert proved a winning feature from the start.

The business of the band all through the South has been large, particularly in Nashville, Chattanooga and Memphis. The receipts of the organization at Kansas City, where the band played in the Convention Hall, having a seating capacity of 20,000 people, and at Omaha, which was the objective point of the tour, reached figures which demonstrated the drawing abilities of Innes and his players.

Mr. Innes is elated with his success and his business department is now at work booking a fall-winter tour for 1901-02 of thirty weeks, the objective point of which will be San Francisco and the Puget Sound territory.

#### Olive Mead.

MISS OLIVE MEAD, the violinist, has had a great success abroad. In London she played at a number of large houses, among them those of Ambassador Choate, Mrs. Humphrey Ward and Sir Alma Tadema. The following extract is from the London Times:

"A very successful recital was given in the Salle Erard on Wednesday by Miss Olive Mead, a young American violinist, who possesses quite an exceptional degree of technical dexterity, a remarkably fine tone and a musicianly style that argues well for her future career. She played Bach's 'Chaconne' with fine broad interpretation and in a most artistic way, and in such things as Vieuxtemps' 'Fantasia Appassionata' and the Adagio from Bruch's Concerto, op. 26, her command of emotional expression was amply sufficient."

#### Mrs. Barber's Musicale.

Mrs. Edgar M. Barber, of 594 West 152d street, gave a musicale last week. A charming program was contributed by Miss Grace Preston, contralto; Miss Ida Branth, violinist, and Miss Ida Simmons, pianist.

#### Hugo Becker.

THE year 1864 long will be memorable in the annals of music. In that year were born Richard Strauss, Eugen d'Albert and Hugo Becker. These three—the pre-eminent orchestral composer, the colossal pianist, the masterful violoncellist—constitute a glorious triumvirate in the realm of tone. They are warm friends and justly appreciate one another's genius.

At the present moment Hugo Becker is one of the most notable artists in the United States. Just a month ago he made his American debut with the Boston Symphony Orchestra. His first performance won the unqualified praise of critics and the warmly expressed admiration of audience; it stamped him as one of the foremost violoncellists in the world. A few days later Mr. Becker began his tour through the West. Within the past three weeks he has played in the principal Western cities, and has appeared with the Chicago Symphony Orchestra, the Pittsburgh Orchestra, the St. Louis Choral-Symphony and the Cleveland Symphony Orchestra. He has been given a succession of ovations, his success being unequivocal whenever he played. He has demonstrated the fact that a master of the violoncello can compel recognition and that this instrument is as popular with the masses of music lovers as the violin. Becker has come back to New York enjoying a larger measure of fame than when he first reached these shores, albeit his high European reputation had preceded his arrival here. Yesterday afternoon Mr. Becker gave his first recital in New York. Elsewhere in this issue is chronicled his success.

Hugo Becker is a musician by inheritance and cultivation. His father, Jean Becker, was the leader of the famed Florentine Quartet. Ere he was six years of age he began to study the violin and piano. After making considerable progress with these instruments he abandoned them of his own volition, and took up the study of the violoncello. One day in church he heard the full, rich tones of a violoncello in the choir and incontinently fell in love with the instrument. Henceforth he studied it with diligence, the violin and piano no longer claiming his attention. Under the guidance of Menter's favorite pupil, Kannut Kundiger, he made rapid advancement. Before he was fifteen years of age young Becker was recognized as one of the foremost violoncellists in Germany, and a few years later he toured successfully through Europe as a soloist, playing under the batons of such eminent musicians as Brahms, Von Bülow, Dvorák, Grieg, Richard Strauss, Nikisch and Wiengartner. In England he made the acquaintance (which ripened into friendship) of Alfred Piatti. Bazzini composed a concerto for the violoncello and dedicated it to Becker, and d'Albert did the same thing. These two works, which rank among the greatest concertos in existence, are often played in public by Becker. Richard Strauss is now busy on a concerto which he is writing expressly for Becker, and which will no doubt be a work of exceptional strength and beauty,

since it is well understood that the violoncello is this composer's favorite instrument.

When asked, "What is your favorite concerto for the violoncello?" Mr. Becker replied: "I regard very highly the Dvorák Concerto, which is profound, brilliant and fascinating. It displays, as indeed does almost everything that has emanated from the great Bohemian, ripe musicianship and profound knowledge. And I am very fond of the d'Albert Concerto, which the author dedicated to me. It is a composition of very great merit, one which no mere virtuoso can play. It demands the resources of an artist. While these are favorite works my repertory holds many others of the recognized masterpieces. I look forward to playing the concerto which which Richard Strauss has promised to write for me. What a unique genius is this man Strauss! While recognized as the greatest of all modern writers for the orchestra, he is as full of melody as Mozart. No modern composer so nearly resembles Schubert as a song writer. I feel very proud of the fact that I was born the same year that Richard Strauss and Eugen d'Albert came into this world, and am still prouder to claim them as my personal friends."

Mr. Becker is a capital talker in several languages, an excellent raconteur. He relates some entertaining anecdotes about his contemporaries, and there is piquancy about his comments which gives zest and charm to his conversation. He has fallen in love with America and our people, but is not enamored of our climate.

"How do I like this country? I am charmed. The warm and sincere welcome which your people have accorded me has made me feel at home. I knew there was a certain Freemasonry about art, but never before did I realize its full significance. The audiences I have confronted have treated me most generously, and the music critics have given me my full mead of praise. I have played for just as intelligent, discriminating and enthusiastic audiences since I reached the United States as I ever faced in Europe. The material greatness of this country far exceeds my anticipations, my preconceived ideas. It is a wonderful country, indeed! But what a capricious climate! I have become acquainted with the grip, but am well again."

"The half had not been told about the greatness of New York; but let me say that I prefer Boston to any other city I have visited since coming to America. I have enjoyed my tour exceedingly, and I am sorry that my stay in the States is to be so short. I have engagements, which necessitate my returning home the latter part of March. Not only have I concert engagements in Germany, but my pupils are waiting for me. I teach only a limited number of advanced students. In my class are several of uncommon talent. One of the best of these is a brother of Mark Hambourg, the pianist. He will make a great artist."

#### Leandro Campanari.

LEANDRO CAMPANARI, conductor of the Milan Symphony Orchestra, who has been here for a month, leaves for Europe on the Umbria for Liverpool on Saturday.

## The Lachmund Conservatory, 132 West 85th St., New York.

CARL V. LACHMUND, Director.

PIANO, VIOLIN, VOCAL AND OTHER BRANCHES.

Teachers of eminent standing in their respective specialties.

Private Lessons.

## AUGUSTA COTTLOW, The Distinguished American Pianist.

Just returned from Europe. For Terms, Dates, etc., for Season 1900-1901, address

HENRY WOLFSOHN,

131 East 17th Street, NEW YORK.

HANNAH & HAMLIN,

Fine Arts Building, CHICAGO,

Exclusive Managers for Middle States.

CHARLOTTE

MACONDA

America's Greatest Coloratura Soprano.

Oratorios, Concerts, Recitals, Festivals.

Sole Management:

LOUDON G. CHARLTON,

Carnegie Hall, NEW YORK.







MUSICAL COURIER OFFICES—FINE ARTS BUILDING.



**W**Henever the Chicago Orchestra concludes to forsake us to gladden the hearts of those less fortunate in other cities, it always seems as if half the music of the week had been canceled. There may be method in leaving Chicago every now and then without this musical feast—at least there is ever hearty appreciation upon their return.

At the concerts next Friday afternoon and Saturday evening, the Lalo violin concerto which Mr. Kramer introduces, is supposed to be new to this country and practically so to Europe, where it has been performed by only two prominent virtuosi—Sarasate and Ysaye.

The Chicago Orchestra's annual "request" program will be presented at the Auditorium on February 21 and 23, the change of the date of the matinee concert to Thursday being necessitated by the Washington Birthday celebration on the 22d.

The capable manager, Mr. Wessels, gives some interesting facts which demonstrate in a most flattering way the musical taste of a goodly portion of those who attend these concerts. Of all the requests received Brahms' Third Symphony was in the highest demand, there being seventy-six demands for that work, which accordingly will be given. There were thirty-three requests for Mr. Thomas' orchestration of the andante variazioni from Beethoven's "Kreutzer" Sonata; twenty-five requests for Tchaikovsky's "Pathetic" Symphony; twenty-two for the Chopin-Thomas "Funeral March"; nine for Goldmark's "Sakuntala" overture; eight for Massenet's suite, "Les Erinnyes," and seven for the prelude and "Love-Death" scene from "Tristan." These works will all appear on the program. Lapham, accompanist.

◆ ◆ ◆

A program of last week that was replete with choice novelties was the song concert given in University Hall, Fine Arts Building, the evening of February 7, by George Hamlin, tenor; Sydney Biden, baritone, and Mrs. Edwin Lapham, accompanist.

The two lieder of Weingartner, the Sjögren songs and the Hugo Bruckler compositions were down on the program as being given here for the first time. There was something about Sjögren's dainty "Am Ufer des Flusses des Manzanares" that vividly suggested Spanish music, and the finishing musical phrase of each verse was decidedly beautiful and new in this as well as the entire group of this composer's songs given.

"Gebet," by Hugo Bruckler, was expressive and full of musical meaning; this group also had most exquisite endings.

The Sjögren songs are written with elaborate accom-

paniments, but are melodious withal. In these, as well as the whole program, Mrs. Lapham's artistic work would lift half the burden from the shoulders of the vocalist—a good accompanist is decidedly comforting. There seemed to be perfect harmony throughout.

The timbre of tenor and baritone was just the right quality to blend beautifully in the duets of Schumann. What did it matter if they did not always start "Over Hill and Dale" together—they soon made up for it by the artistic rendition. The two lieder of Weingartner impressed us as being the most modern in construction and style. Both musicians sang well and were appreciated by an audience capable of being critical.

◆ ◆ ◆

An enjoyable concert was that given by the Choral Society of the University of Illinois. Those who contributed to the pleasure of the evening were: Holmes Cowper, tenor, of this city, and Miss Alison Marian Fernie, conductor; Miss Emma Quinby Fuller, accompanist, and Mrs. C. A. Lloyd, soprano. The program consisted of two parts: "Narcissus," an Idyl by Massenet and a group of three songs from Rubinstein, sung by Holmes Cowper. The second part was a cantata, "Hiawatha's Wedding Feast," by Coleridge Taylor. The introductory number, "Narcissus," is a peculiar creation, full of melodies, fantastic in suggestion. Miss Fernie, conductor, has been one of the important factors in the development of this chorus which sang with precision in attack and tempo and good expression. The solo parts of "The Nymph" and "Narcissus" were taken by Mrs. Lloyd and Mr. Cowper, and in both cases the reading of the solos was highly satisfactory. After the intermission "Hiawatha's Wedding Feast" was given. This, a most peculiar sort of a musical creation composed of the sombre and the wild dance music of the Indians, intermingled with descriptive phrases, which are most expressive and unexpected, now and then introducing strangely sweet and plaintive melodies full of pathos. The entire concert of the evening, in comparison with others given by this choral society, indicated the remarkable progress that has been made in this department of music in bringing out the best in the voices; and therefore much praise is due Miss Fernie for the patience and hard work that have certainly been her share in bringing the chorus to its present good development.

◆ ◆ ◆

Glenn Hall, of this city, has the following interesting musical engagements: Recital at Washington, Ia., February 14; recital at Grinnell, Ia., February 15; engaged with Boston Festival Orchestra for spring tour of six weeks, beginning with the "Redemption" given by Handel and Haydn

Society, of Boston, on Easter Sunday, April 7; followed by engagements in Newburyport, Mass.; Salem, Mass.; Holyoke, Mass.; Troy, N. Y.; Springfield (Festival) Mass.; Syracuse, N. Y.; Harrisburg, Pa.; Lynchburg, Va.; Richmond (Festival), Va.; Spartanburg, S. C.; Charleston, S. C.; Columbia, S. C.; Charlotte, N. C.; Louisville (Festival), Ky.; Ann Arbor (Festival), Mich.; Saginaw (Festival), Mich.; Oberlin (Festival), Ohio.

Glenn Hall sang in the East last October, and the fact that the Eastern engagements were consummated after his appearance there is something for a Western singer to be proud of, as it proves conclusively the quality of his tenor voice and artistic style of interpretation are appreciated in the East as well as at home.

◆ ◆ ◆

The music section of the Evanston Woman's Club, Y. M. C. A. Building, Tuesday morning, February 12, at 10 o'clock, gave an entertainment:

Suite Caractéristique.....Arne Oldberg  
The Child and His Music: An Illustrated Talk...W. H. Neidlinger  
Small Songs for Small Singers.....  
Earth, Sky and Air in Song.....

◆ ◆ ◆

Mrs. George A. Coe, the musical directress of the Evanston Woman's Club, has been for seven years a member of the Northwestern University faculty of Evanston, and is one of the instructors of piano in that institution. Mrs. George A. Coe is the new musical leader for the State Federation Women; her fitness for this position is easily recognized when it is known that years of earnest study and experience in the musical world has preceded her active work in clubs. A native of San Francisco, she received her first musical instruction under Ernst Hartmann. Later she studied the piano under Carl Baermann, in Boston. Afterward she was made the head of the piano department of the University of Southern California, at Los Angeles. She then spent three years in Berlin, passing the formidable examination for admission to the Königliche Hochschule für Musik. Her last year abroad was given over to the study of the piano under the celebrated composer Moritz Moszkowski. In 1893 she returned to America, bringing high testimonials. Since that time she has made her home in Evanston. Outside the university she has talked before clubs and societies, given recitals and conducted courses on the history of music. This is her second year at the head of the music section of the Evanston Woman's Club.

Mrs. Coe is a most active worker as musical leader for the State Federation Women, besides carrying out work already planned by previous committees—she has inaugurated a departure that is radically new, with the approval of the executive board—a determined effort is to be made to secure among the clubs of the State some consecutive study which shall prepare the members for the intelligent appreciation of good music. Instead of miscellaneous programs, which are pretty generally understood, and have little if any permanent value, she proposes to substitute definite study of the history of music. The course for the first year on the subject of the early history of music will include primitive music, the music of the Chinese, Japanese, Hindus, American Indians, Greeks and Romans and the early Christians, folksongs and dances, the beginning of the oratorio, opera and other forms.

◆ ◆ ◆

An entertaining and homelike entertainment was that of the Sherwood Club in Lecture Hall, Fine Arts Building, the evening of February 5. This is the seventh season that this club had been in existence, and the above mentioned entertainment was the fifth musicale of this season. The president of the Sherwood Club, Miss Kober, is one of Mr. Sherwood's best pupils. The vice-president is Miss Hammond, and the secretary and treasurer of this organization is Miss Stoors.

Three of the musicians of the first part of the entertainment were advanced pupils of Mr. Sherwood. The assist-

# Friedheim's American Tournee, 1900—1901.

For engagements and particulars address HENRY JUNGE, Steinway Hall, New York.

**LOUDON G. CHARLTON,**  
Carnegie Hall,  
—NEW YORK,

ANNOUNCES

**American Tour,**  
Beginning February 3.  
Ending May 15.

European Tour, October, 1901.

# CODOWSKY

"Godowsky has gained the public and will always hold it."—*Berlin Lokal Anzeiger*, January 17, 1901.  
"Leopold Godowsky is a man of the most astonishing and incredible technic."—*Musik und Theaterwelt*, December 13, 1900.  
"Godowsky dumbfounded the audience with his fabulous technic."—*Frankfurter Zeitung*, December 21, 1900.

"On this side of the water he is surpassed by no living pianist."—*Kölnische Zeitung*, December 30, 1900.

"In the Polish-American Godowsky there is a soft touch of delicate feeling, an inimitable grace and mastery."—*Kleine Journal*, January 9, 1901.

Steinway Piano Used.

ing artists on this occasion were Harry Truax and William H. Sherwood. The program was as follows:

Three Songs Without Words.....	Mendelssohn
Miss Helen Baird.	
It Is Enough, from Messiah.....	Händel
Harry Truax.	
Melodie.....	Moszkowski
Walzer, Caprice No. 1, Nacht Falter.....	Strauss-Tausig
Miss Lura Muir.	
Rhapsodie, G minor.....	Brahms
Russian Dance.....	Leschetizky
Mrs. Helen Page Perce.	
Can I Forget.....	Kemp
Im Dunkelheit.....	Lauvlet
Not Quite Alone.....	Allitsen
Mr. Truax.	
Fantaisie, in C minor (Edition Von Bülow).....	Mozart
Mazourka, in C sharp minor, op. 59, No. 3.....	Chopin
Mazourka, in D major, op. 33, No. 2.....	Chopin
Dialogue, op. 72.....	Tschaikowsky
Hungarian Rhapsodie, No. 12.....	Liszt
Mr. Sherwood.	

Miss Helen Page Perce, in the selections which she gave at this concert, easily demonstrated to anyone interested in music that she is extremely bright and interesting in musical style. Miss Perce is the daughter of Dr. Julia Holmes Smith, who is known as one of the most celebrated women of the West. Miss Lura Muir has a peculiar individuality in her playing, which is fine, and also shows an artistic temperament. Miss Muir is the niece of Dr. Wilson, of Cleveland, Ohio, a gentleman equally well known as the manager of the Chautauqua Assembly, of New York. Miss Baird is evidently a most thorough student, and gave Mendelssohn's three songs with a finished manner in every detail. Miss Baird's home is in Dunlap, Ia.

The interpretation class of advanced pupils has so increased in numbers that from this time on there will be two classes. Quite a number in these classes are former students of European masters, among which may be mentioned Mrs. Hoag, who is a former pupil of Leschetizky.

About the middle of June Mr. Sherwood goes to Toronto to conduct the examination of the numerous applicants for entering the Toronto Conservatory of Music. Mr. Sherwood has filled this position for thirteen years, and during that time many are the students who have been examined in regard to suitable qualifications for entering the school, and also many are the diplomas he has signed. Mr. Sherwood has for twelve years had charge of the piano music at the New York Chautauqua Assembly.

Miss Kober, president of the Sherwood Musical Club, has been ill for about two weeks, and thereby an additional amount of work has been thrown on Mr. Sherwood's shoulders. Miss Kober has been a pupil of Mr. Sherwood for ten years, and his special principal assistant for six years. She is one of his Chautauqua teachers and played in some of the best concerts given there. Miss Kober has played the Grieg Concerto with the Thomas Orchestra at the Omaha Exposition, and she has also played with the Adolph Resesbicker Orchestra. Last winter she was the piano soloist with the Redpath Concert Company.

Mr. Sherwood's second assistant at the Chautauqua is Mrs. E. T. Tobey, of Memphis.

▲ ▲ ▲

The Apollo Musical Club presents an unusually interesting program for the part song concert which will be given at the Auditorium Monday evening, February 18. There will be three compositions dedicated to three well-known Chicago musicians—P. C. Lutkin, Adolph Weidig and Philo A. Otis—which will be introduced to the public for the first time. The well-known English baritone, D. Ffrangcon-Davies, and the distinguished Austrian vio-

linist, Fritz Kreisler, will be the soloists. This will be the only appearance Mr. Davies has made in Chicago for a number of years. These artists and their work, however, are well known in Chicago. In regard to Mr. Kreisler, the violinist, and his artistic playing, we cannot do better than quote from the Boston Post of December 19, 1900:

"Mr. Kreisler's tone is of great volume and wonderful purity; his intonation is absolute and his mastery of harmonics is complete. In this respect he seems to be without a peer. In a word, Mr. Kreisler has demonstrated his fitness to be classed with the few great violin masters who have appeared in Boston within recent years."

The program of this concert was printed some time ago in THE MUSICAL COURIER. The intelligent and artistic directing of Harrison M. Wild assures one of an interesting evening's entertainment throughout the program. Arthur Dunham will be the accompanist on that occasion.

▲ ▲ ▲

The second in a series of pupil recitals given by Mme. Dove Boetti's pupils will take place in Handel Hall, February 14, at 8:15.

The program, which is also Italian, will contain the following selections, and be given by the following advanced pupils of Madame Boetti.

"The program was already in circulation when the sorrowful tidings arrived of the death of the beloved Giuseppe Verdi, the glory of Italy and of the whole universe; otherwise it would have been dedicated entirely to compositions of the colossal master. The Very Rev. Father Jos. Tonello, of Galesburg, has kindly consented to pronounce a discourse, in which he will speak of the infinite merits of the world-renowned composer, who by his musical genius, his ardent patriotism and his inexhaustible philanthropic generosity surely enjoys a triple right to immortality."

The program contains:

Trio, Hest Thee on This Mossy Pillow.....	Smart
Miss Elizabeth Reinmund, Miss Edith Gibson and Mrs. Geraldine Knudsen.	
Song, The Fading Flower.....	Rotoli
Miss Helen Schofield.	
Duo, Plange, Plange.....	Perosi
The Two Marys at the Sepulchre, from "The Resurrection of Christ"	
Miss Agnes Rapp and Mrs. Geraldine Knudsen.	
Aria, Then Weep, oh, Grief-Worn Eyes (Le Cid).....	Massenet
Mrs. Geraldine Knudsen.	
Trio, The Cards (Carmen).....	Bizet
Miss Nelda Marceau, Miss Elizabeth Reinmund and Miss Maude Marceau.	
Cavatina, Convien Partir (Figlia del Reggimento).....	Donizetti
Miss Harriet Pen Dell.	
Trio, Ave Maria.....	Father G. Tonello
Miss Elizabeth Reinmund, Miss Nelda Marceau and Miss Maude Marceau.	
Scena, Ritorna Vincitor (Aida).....	Verdi
Miss Nelda Marceau.	
Scena ed Aria dei Gioielli (Faust).....	Gounod
Miss Edith Gibson.	
Aria, Addio, terra natia (L'Africana).....	Meyerbeer
Miss Maude Marceau.	
Cavatina, Caro Nome (Rigoletto).....	Verdi
Miss Agnes Rapp.	
Quartetto, Laudi alla Vergine.....	Verdi
(Words from the last canto of Dante's "Paradise.")	
Miss Agnes Rapp, Miss Harriet Pen Dell, Miss Edith Gibson and Miss Maude Marceau.	
Cavatina, Regnava nel Silenzio (Lucia).....	Donizetti
Miss Elizabeth Reinmund.	
Quartetto, La vita senz amor (by request).....	Guercia
Miss Agnes Rapp, Miss Elizabeth Reinmund, Miss Edith Gibson and Miss Maude Marceau.	

The trio, "Ave Maria," will prove of interest as being the work of Father G. Tonello, who has kindly consented to precede the quartet, "L'Vita Senz Amor."

A musical event looked forward to is Madame Sembrich and her Italian Grand Opera Company, which will perform "Il Barbiere de Siviglia," Rossini's melodious masterpiece, at the Auditorium Monday evening, February 25.

▲ ▲ ▲

Frederick Carberry, tenor, and Miss Jeanette Durno, pianist, are meeting with flattering success in their song and piano recitals. For the week commencing February 10 they will give three concerts in Michigan. They have yet forty engagements to be filled before the close of the season. Mr. Carberry has only recently recovered from a severe attack of la grippe, and, we imagine, has rather a formidable task to contemplate, especially as he makes it a point to return each week in time to fill his engagement as tenor in the Fullerton Avenue Presbyterian Church.

One very successful program which they give at these recitals is as follows:

Piano, March Militaire.....	Schubert-Tausig
Vocal, The Sorrows of Death (from Hymn of Praise).....	Mendelssohn
Piano—	
Spring Song.....	Grieg
The Butterfly.....	Lavallee
Funeral March.....	Chopin
Etude (North Wind).....	Chopin
Vocal—	
A Dream.....	Rubinstein
Spring Song.....	Rubinstein
The Monotone.....	Cornelius
The Two Grenadiers.....	Schumann
Vocal duets—	
'Neath the Stars.....	A. Goring Thomas
It Was a Lover and a Lass.....	Walthew
Piano—	
March Wind.....	Macdowell
Music Box.....	Liadow
La Campanella.....	Liszt
Vocal—	
Sally in Our Alley.....	Old English
Drink to Me Only.....	Old English
Over Here.....	Old Irish
Ye Banks and Braes.....	Old Scotch
Pibroch of Donuil Dhu.....	Old Scotch
Piano, Rhapsody, No. 12.....	Liszt

▲ ▲ ▲

Robert Stevens, the well-known Chicago pianist, will give a recital in the Chicago Auditorium Conservatory Recital Hall next Tuesday evening, February 19. The occasion will be Mr. Stevens' first appearance since his return from Europe last year, and is looked forward to with much interest by the musical world. Being a native Chicagoan, Mr. Stevens' career has been watched by all with the greatest interest, and the great success which he achieved two years ago in his concert with the Thomas Orchestra is still fresh in the minds of the public. Possessing besides much natural talent the power for steady hard work, Mr. Stevens has attained a position in musical circles seldom won by American pianists. He will render Schumann's Carnival, beside a number of Chopin, Rubinstein and Liszt numbers.

▲ ▲ ▲

On Thursday evening Miss Peixotto gave a song recital, assisted by Adolf Loeb, in the Chicago Auditorium Conservatory Recital Hall. This was Miss Peixotto's first appearance before the public in over two years, and it was with the greatest pleasure that her many friends turned out to greet her. Miss Peixotto's voice is a mezzo contralto of excellent quality and large range, over which she exercises the greatest control. Her numbers Thursday evening were all given in her most pleasing style, and won the hearty applause of the audience. Mr. Loeb ren-

# ENRICO TOSELLI

## The Young Italian Piano Virtuoso

### TOUR OF THE UNITED STATES BEGINNING IN JANUARY, 1901

MANAGEMENT:

BERNHARD ULRICH

Music Hall—Baltimore

Knabe Hall—5th Ave. and 20th St., New York



KNABE  
PIANO

USED



dered his numbers in a musicianly manner, his interpretation of the Hungarian melodies being superior, while his playing showed excellent technic and finish.

The entire program was as follows:

Old Italian—	
Recit. ed Aria, Quella fiamma.....	Marcello
Nina.....	Pergolesi
Che fiero costume.....	Legrenzi
Miss Peixotto.	
Violin—	
Adagio.....	David
Hungarian Dance.....	Brahms-Joachim
Mr. Loeb.	
Dichterliebe, I, II, III, IV.....	Schumann
Waldegspresch.....	Schumann
Widmung.....	Schumann
Von Ewigar Liebe.....	Brahms
Frühlingsgedränge.....	Strauss
Der Erlkönig.....	Schubert
Miss Peixotto.	
Three old French songs—	
Chanson de Florian.....	Marie Antoinette
Dans le printemps de mes années.....	Garrat
Menuet.....	Desholieres
Three modern French songs—	
Offrande.....	Hahn
L'Ete.....	Chaminade
Aria from Samson et Delila, Amour viens aider.....	Saint-Saëns
Miss Peixotto.	
Violin—	
Capzonetta.....	Tchaikowsky
Mazurka.....	Zarzycki
Mr. Loeb.	
Sunset.....	
O Let Night Speak of Me.....	Chadwick
In the Skies, Where Stars Are Glowing.....	MacDowell
The Lord Is My Light.....	Alltisen
Miss Peixotto.	

The notice of the transfer for a certain consideration of Central Music Hall to Marshall Field & Co. implies that in the near future one of the most commodious music halls in this city is to disappear forever. What experiences those beautiful white and gold walls could relate! Central Music Hall could "a tale unfold" of heartaches, nervous tremors, faint hearts and misgivings; of musical triumphs and failures, of financial loss and gain, and of musical envy and beautiful unselfishness; of soul stirring voices and melodies, and of heartrending and nerve distracting interpretations and tones that in each and every episode would find in these experiences an echoing response in some musician's heart.

Dear old Central Music Hall, with its convenient promenades and reception rooms, comfortable boxes and galleries—you were built evidently with but one idea in view, that of what was most suitable in comfort and color to do homage to the goddess of music; but you must depart, for your title through no fault of yours has become a misnomer. The progress of this wonderful city has placed you to one side and far from the centre of the present musical activity.

As there will be no orchestra concerts February 8 and 9, a special meeting of the Chicago Orchestra Program Study Class, under the direction of Miss Anne Shaw Faulkner, will be held Friday morning, February 8, at 10:30, in the parlors, Auditorium Recital Hall. Miss Faulkner will read a paper on "Modern Russian Music," with illustrations on the Aeolian Orchestrelle, by Miss Josephine Driggs.

Under the auspices of the Balatka Musical College, the first subscription concert of a series of three to be given by the Drake Violin Club, assisted by full wind contingent

of professional players, and Miss Alice Bennett, pianist; John W. Lince, basso, and Joseph W. Merrill, cornetist, was held at Händel Hall Wednesday evening, February 6, at 8 o'clock.

The program included:

March, from Damnation of Faust.....	Berlioz
Septuor for piano, string orchestra and trumpet.	
Menuet. Intermede.	
Piano, Miss Bennett; cornet, Mr. Merrill.	
Concerto No. 4, for violin.....	Vieuxtemps
Adagio and Finale.	
Walter Dellers.	
Bass aria from La Juive.....	Halevy
John W. Lince.	
Intermezzo (Cavalleria Rusticana).....	Mascagni
Ensemble, violins, harp and strings.	
Fantasia Appassionata.....	Vieuxtemps
Ida Stein.	
Symphonie in B flat.....	Haydn
Menuet. Finale.	

Mrs. Jeanette L. Weakley, who will soon be in Chicago, has been giving musical recitals in Cleveland, Ohio. The Cleveland Leader, January 30, writes:

"Mrs. Weakley's contralto voice was heard to good advantage in her solos, and she was encored repeatedly. Her voice is of a rich, deep, velvety quality. Though a stranger here, the singer has met with wonderful success everywhere."

Mrs. Weakley has severed her connection with the Charles H. Willard Bureau.

Miss Mary Wood Chase started Tuesday, the 12th, for Ohio to give Chopin recitals before the Euterpean Club, of Chillicothe, and the Ohio Wesleyan School of Music, Delaware, February 13 and 16.

A pupils' recital was given Friday, February 8, at 8 o'clock, by the Spiering Violin School, in the Assembly Room, Fine Arts Building. The full program and the pupils who participated were as follows:

Sonata in D major.....	Nardini
Miss Carly Gray.	
Prelude from First Sonata for violin alone.....	Bach
Miss Belle Macfarland.	
Romance.....	Bruch
Miss Mabel Mitchell.	
Rondo Capriccioso.....	Saint-Saëns
Miss Amy Jones.	
Concerto in D minor.....	Vieuxtemps
Miss Florence Chamberlin.	
Miss Emily Parsons, accompanist.	

The postponed concert of the Spiering Quartet will take place on Thursday evening, February 21, at University Hall, Fine Arts Building. The program will contain the Sinding Quintet, with Miss Mary Wood Chase, pianist, assisting, and the F major Quartet, op. 59, No. 1, by Beethoven.

The Glee, Mandolin and Banjo clubs of the University of Chicago celebrated Lincoln's Birthday by giving their annual concert at Central Music Hall, February 12. An interesting full-dress recital of this concert was held at the Chicago Beach Hotel upon the evening of February 6.

The ever popular Thomas Preston Brooke, conductor of the Chicago Marine Band, has a four weeks' special concert engagement with the Pan-American Exposition, Buffalo, N. Y., extending from September 9 to October 6.

Miss Grace Nelson, of Chicago, sailed on the La Bretagne, February 8. She will be abroad for some time, as

she contemplates studying vocal music in Paris. A rather amusing incident occurred the day of her departure, which might have proved a serious disappointment. Miss Nelson was so intent upon seeing her friends and bidding them the last good-by that she altogether forgot the fact that her ticket was in her brother's pocket, who had at the last moment bidden her good-by and returned to the shore. She dashed down the gangway, making a hurried search in the crowd for this brother, whom she succeeded in finding and secured the ticket. She rushed up the plank just as it was being drawn in. Moral.—Take care of your own tickets and never trust them to a loving brother's care, no matter how much you think of him.

At the recital given the evening of February 5 at Kimball Hall by Glenn D. Dunn and J. Van Oordt, both musicians seemed to be at their best and played unusually well. Especially Paganini's "La Clochette," which teemed with technical difficulties.

The variations given, we understand, were arranged by Mr. Van Oordt and written by him.

These musicians are teachers in the American Conservatory of Music.

Frederick W. Root gave a talk on "The Resources of Musical Expression" Tuesday afternoon, February 5, before the Chicago Woman's Aid Society. Mr. Root was greeted by a large audience, and the talk proved of great interest.

The Chicago Mendelssohn Club gives its second concert of the season at Central Music Hall Thursday evening. The program will be as follows:

To the Sons of Art.....	Mendelssohn
Im Herbst.....	Robert Franz
Als ich zum ersten Mal dich sah.....	Hugo Bruckler
Dem aufgehenden Mond.....	Hugo Bruckler
Sydney Biden.	
A Wet Sheet and a Flowing Sea.....	Lloyd
My Old Kentucky Home.....	Arranged by F. W. Root
The Piper of Dundee.....	A. von Othegraven
The Bell.....	Saint-Saëns
In Summer Time.....	German
Mrs. Genevieve Clark Wilson.	

Land Sighting.....Grieg  
Fingal, op. 43.....Arnold Krug  
The name of Genevieve Clark Wilson on the program assures one of a vocal treat.

George Hamlin has received so many requests to repeat the songs of Richard Strauss that he has decided to give this recital some time in April; date to be announced later. Several new songs of Strauss, never yet sung, will be included on the program.

W. E. Zeuch will give his third organ recital at St. Peter's Church next Thursday evening at 8:15 o'clock. Harry R. Parsons, basso, will be the assisting soloist.

Flavie Van den Hende.

Flavie Van den Hende played last week at the Cecilia Society, Paterson, and in Harlem. On February 5 she played with great success at the Morning Choral Club, of St. Louis, Mo.; on the 7th played at the Hamilton Club, Paterson; on the 11th she will play in Philadelphia; on the 10th, St. Stephen's Church; on the 13th, Bridgeport, Conn.; on the 16th, at the Waldorf-Astoria.



LOUDON G. CHARLTON, Carnegie Hall,

PRESENTS  
FRIEDRICH  
VOELKER

The Distinguished Violinist,

For a Short Eastern Tour, now booking.

Mme. TERESA

CARREÑO

November—1900—1901—May.

FOR TERMS AND DATES ADDRESS

J. W. COCHRAN, Sole Representative in America,

Mme. CARREÑO will play the Steinway.

120 East 14th Street, NEW YORK.

GRACE  
PRESTON  
CONTRALTO.

Oratorio, Concerts, Festivals, Recitals.  
Sole Management

LOUDON G. CHARLTON,

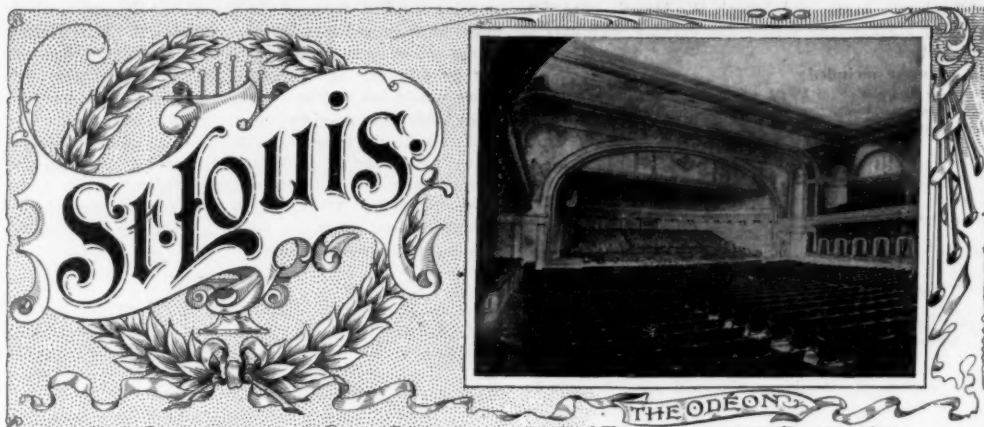
Carnegie Hall, NEW YORK.

WARREN DAVENPORT

Tone Placing, Voice Building, The Art of Singing.

Fundamental voice training, as known and practiced in Italy over one hundred years ago, is the foundation of this system for developing and preserving the voice. It embraces a correct beginning and a logical course of progression. Its respiratory and hygienic advantages are inestimable. Its breathing processes are diametrically opposed to the fallacy of "abdominal effort." The attention of professional singers, as well as that of beginners, is directed to the benefits of this method of vocal training.

Studio: 149<sup>A</sup> Tremont St., Boston, Mass.



ST. LOUIS, February 8, 1901.

One would have supposed from looking at the audience assembled last night at the Odéon to hear the sixth concert of the Choral-Symphony that some very ugly rumors had been afloat the previous week in regard to the immediate dissolution of that honorable and worthy society. In proof of the fact that the Choral-Symphony Society has completely settled its difficulty and proposes to go ahead with the same success as of old, and in further proof of the good will and appreciation of the St. Louis public, almost every seat in the Odéon was filled last evening, and the audience was thoroughly representative and appreciative. It is a great thing for a society which can pull itself together as the Choral-Symphony has done, and the music loving people of this city have good reason to be proud of this time honored organization.

The concert last evening was an oratorio program. Haydn's "The Creation" being given, and the soloists for the occasion were: Mrs. Hissem-De Moss, soprano; William H. Rieger, tenor; Ericsson Bushnell, bass, and Charles Galloway, organist. The soloists were all very adequate to the work set before them, and the chorus and orchestra were in unusually fine trim. Mr. Ernst seemed to have things well in hand, and, with one exception, when he was most unmusically in calling out "Good" to the chorus at the end of one of their numbers, gave an excellent example of competent conducting. The work of the chorus may be mentioned as especially forceful and artistic.

Mrs. Hissem-De Moss has a light, sweet soprano voice, which she employs in coloratura work to very good advantage. She displays considerable intelligence in interpretation, and a fair amount of art in tone coloring. Her rendition of the great "With Verdure Clad" was very fine, and won for her a great amount of enthusiastic applause. She was also very good in the aria, "On Mighty Pens Uplifted Soars." In the trios between tenor, soprano and bass her voice was very happy in blending with the other two; in fact, the trios were among the best things at the concert.

William H. Rieger, tenor, is possessed of a sweet and flexible voice, but it is not quite up to the oratorio standard. It lacks richness and majesty in too great extent to make him an oratorio singer of the highest class. However, Mr. Rieger shows a very fair amount of skill in his singing, and in the recitative, "And God Created Man," and the following aria, "In Native Worth," he rose to a great height, and did some splendid singing.

Ericsson Bushnell has not only a powerful and melodious

bass voice, but he brings to bear upon his singing a mind of considerable intelligence and a good deal of art. He is possessed of an artistic temperament, and in some places displayed a wonderful amount of tone coloring. Particularly in the recitative, "And God Said, Let the Earth Bring Forth," was this noticeable. He made the tawny lion roar, he made the flexible tiger leap, and he made the worm, in long dimension, creep with sinuous trace. In the aria, "Rolling in Foaming Billow," Mr. Bushnell was especially fine, and established himself in the favor of the audience at the start. He was also very effective in the recitative for Adam, "Our Duty, &c.," and in the duets with Mrs. De Moss. The last duet between these two was a very beautiful rendition of that melodious song. Mr. Galloway at the organ was a splendid addition to the general effect, and to the concert as a whole. Mr. Galloway produces always a very stately, dignified and majestic tone on the organ, and his playing last night was splendid.

Altogether the concert was one of the best the Choral-Symphony Society has given this season, and coming on the top of the recent financial embarrassment in which the organization found itself, proves the pluck and dauntless spirit of the members of the organization.

The next concert will be a symphony program with Leo Stern, cellist, as soloist. It will occur on Thursday evening, February 21, at the Odéon.

\* \* \*

The Castle Square Opera Company has been giving its numerous patrons this week a very excellent production of Gilbert & Sullivan's satirical comic opera, "Patience." The cast has been an all star aggregation with all the popular singers of the company taking part. Altogether the opera has been most enjoyable.

Franz von Suppe's "Boccaccio," with another strong cast, is the opera for next week.

\* \* \*

On Thursday evening, January 31, 1901, the Union Musical Club gave an excellent program at Memorial Hall. Among the numbers may be mentioned the quartet from "Rigoletto" and the sextet from "Lucia." Miss Acton, soprano; Mrs. Bollman, contralto; Mr. Buse, tenor; Mr. Rohan, baritone, and Mr. Parteus, bass, were the soloists.

\* \* \*

Homer Moore gives the second of his pupils' recitals this evening. Judging from the success of his former recital the present one will be most enjoyable. Mr. Moore gives this recital in his studio at the Odéon.

ROCKWELL S. BRANK.

## Burt Singing Exhibition.

### New Method of Musical Stenography Illustrated.

A NUMBER of teachers and persons interested in the scientific side of musical education attended last Saturday afternoon the exhibition given by Miss Mary Fidelia Burt, author of the new method of musical stenography.

The exhibition was given at the handsome New York studio of the teacher, at 40 West Seventy-second street. For several years Miss Burt has gone on teaching her wonderful method, winning new disciples and pupils at each demonstration. To tell what this accomplished, sincere and original American woman is doing to make the art of vocal music better understood would require more space in THE MUSICAL COURIER than can be allotted at this time. It is, however, but just for this paper to state that Miss Burt by her remarkable demonstrations, and by the demonstrations of her very young pupils, proves all her claims. To watch the group of children at some of the most difficult exercises is to convince the most skeptical.

Last Saturday seven of the children gave the illustrations from some of the most difficult music ever written. One young girl, Miss Winnifred Marshall, sang at sight a page from "Tristan and Isolde," the page being selected by a person in the audience. Of course, the young girl was obliged to skip the notes below or above the range of her voice. Miss Burt requested that any page of Wagner's great music drama might be selected. The same request was made for any page from "The Messiah," and from a hymnal of 400 pages. The children went through their exhibitions of sight singing of major, minor and chromatic modes with remarkable facility. At no point were they confused by the rapid changes of charts and keys. Part singing and demonstrations of the musical stenography were also features of the afternoon. The spinning chorus from "The Flying Dutchman," and the chorus, "Evening Bells," from Bruno Oscar Klein's opera, "Kenilworth," were delightfully sung by the group of little people. Besides Miss Marshall, the following children took part: Miss Edith Sweet, Miss Cherry Osbourne, Miss Antoinette Huncke, Miss Viva Anderson, Miss Lulu Anderson and Master Carl Anderson.

Miss Burt's new method is an advancement over the Rousseau-Galin-Paris-Chevé method taught at the famous school in Paris. Miss Burt has a diploma from this school, but she possesses in addition to this what no school can offer—a refined, spiritually awakened intellect, an intellect that beautifies and ennobles a branch of musical education that has been sadly neglected and misunderstood.

### American School of Opera.

The next performance at the Berkely Lyceum Theatre by students of the American School of Opera will occur on Tuesday evening, February 19, on which occasion Gilbert and Sullivan's "H. M. S. Pinafore" will be presented with a strong cast, supported by the choral class of the school, consisting of thirty well-trained voices.

The students who will appear are Pauline Johnson, Maria Strakosch, Frances Golden, Andreas Schneider, Martha Holmes, E. E. Johnson, De Witt C. Mott, Henry Brannen and Allen C. Hinckley. S. C. Bennett, who is drilling the ensemble, will conduct the performance.

### Ida Branth.

Miss Branth, the violinist, is kept busy—February 13 playing at the Aeolian concert in New York, and February 15 in Westfield, N. J. The Aeolian people have also engaged her for three successive concerts in Brooklyn.

# MADLINE SCHILLER

STEINWAY PIANO USED.

LOUDON G. CHARLTON, Manager,

Carnegie Hall, or 272 West 86th Street, NEW YORK.

THE  
ONLY

## "LESCHETIZKY"

SCHOOL OF  
PIANO PLAYING  
IN AMERICA.

Named after PROF. THEO. LESCHETIZKY, of Vienna, by his special permission.

Mme. DE WIENZKOWSKA, DIRECTRESS AND FOUNDER.

PROF. LESCHETIZKY'S Sole Principal Assistant in this country, formerly in Vienna; also Concert Pianiste.

CARNegie HALL.

Address Communications: 147 W. Eighty-second St., NEW YORK CITY.

LESCHETIZKY—"Mme. Wienzowska's success as a piano virtuosa and teacher is eminent."  
PADEREWSKI—"Mme. Wienzowska is a finished pianiste and possesses an extraordinary ability of communicating to others a complete knowledge of her art."  
HANS RICHTER—"I consider you an artist of finest esprit and taste, and a representative of a most solid school."



## RUBY CUTTER,

SOPRANO,

Dramatic and Coloratura.  
CONCERT AND ORATORIO.  
REPERTOIRE.Under the direction of HENRY WOLFSOHN.  
Boston Address: 150 Tremont Street.

## HILDEGARD HOFFMANN

SOPRANO.  
ORATORIO,  
CONCERTS,  
FESTIVALS.

493 3d St., Brooklyn, New York.





CINCINNATI, February 9, 1901.

THE sixth afternoon and evening concerts of the symphony season this week offered the following program, with Hugo Becker as soloist:

Symphony in B minor.....Borodine  
Concerto in C major, for violoncello and orchestra.....D'Albert  
Hugo Becker.  
Vorspiel, Die Versunkene Glocke.....Zöllner  
Mässig langsam, C major, 4-4.  
Variations for violoncello and orchestra, Sur un theme rococo.....Tchaikowsky  
Hugo Becker.

Overture, Rouslane et Ludmila.....Glinka

The orchestral numbers, with the exception of the Vorspiel, were by composers of the Russian school, and it was therefore fitly named a Russian program. There was enough of the Russian school to last for some time to come. There is a barbaric fierceness in the first, second and last movements of the symphony that only a Russian, who has an admiration for the Cossacks and who understands the past history of his country, can fully appreciate. The rhythm, the color, the treatment is all eminently Russian in character. The finale, which is supposed to depict a feast of the ancient boyars, is exceedingly wild and tumultuous, with strange, bold outlines and a rhythm that is entirely out of the ordinary. There is some melody in the third movement (andante), which is meant to be as delicate, no doubt, as the Russian conception of old dared make it—but it possesses all the fire of the minstrel song of the ancient Slav. As a composition of the genuinely Russian sort, where there is no disguise, and no attempt is made to follow the classic models, this symphony is an interesting study. From a rhythmical standpoint it is a work of colossal difficulties, and Mr. Van der Stucken is to be congratulated upon the thoroughness with which its performance has been prepared. The Scherzo marked prestissimo, with its massive chords, following each other in quick succession, was given with clear, crisp outlines. The brass, which comes heavily into play, was direct, massive, impressive—with very few rough edges. The orchestra played well together—with prompt attack and good understanding. Only in the final movement was there some evidences of looseness and lagging.

The conception which Van der Stucken imparted to the work was altogether in keeping with its Russian and barbaric character. The two shorter numbers by Russian composers, especially the Glinka Overture, were given with a concise, dramatic brilliancy. Perhaps the artistic make-up of the orchestra was best shown in the d'Albert Concerto. It was given with fine finish and nicest attention to detail, the playing being of a nature that gave genuine support to the soloist, and making up a beautiful ensemble.

Mr. Becker left the noblest of impressions. His selection of the d'Albert Concerto gave him ample opportunity to display his technical as well as scholarly equipment. In the solo passages his tone asserted a strength and musical quality that are rarely found combined to so uncommon a degree as in Mr. Becker. His left and right are equally balanced—one is never more conspicuous than the other. Perhaps he might have exhibited more warmth of style, but the d'Albert Concerto, while it is beautiful, appeals more directly to the intellect than to the heart.

In the most difficult and intricate passages each note had a musical value, and his sense of dynamics is perfect. He makes the 'cello sing of the beautiful as sweetly and profoundly as the human voice. The musicianly character predominates in all his playing, and he subordinates everything else to this requirement. Mr. Becker was warmly received by the audience, and was called out several times both after the Concerto and the Tchaikowsky "Variations."

An exceedingly interesting number was presented in the Vorspiel to Zöllner's "Die versunkene Glocke."

A class is about to be formed at the College of Music, especially for female voices, in charge of Mrs. Dexter, where the first principles of the art of singing will receive special attention. The importance of a certain vocal training to those who desire to use the voice in chorus singing can be well understood, and when no vocal work of importance can be rendered without an efficient and well trained chorus, it becomes of paramount importance that the singers should use their voices with comfort to themselves as well as pleasure to their listeners. This class will not be for beginners only; certain examples for female voices will be given of importance to even advanced singers. Examples and illustrations, as occasion may require, of operatic, oratorio, German and English songs will be given by Mrs. Dexter and some of her advanced pupils—supplying, perhaps, a want to students—that of being able to hear singers more advanced in their art.

The Borodine String Quartet will be among the novelties given at the final chamber music concert by the Marien String Quartet in March. Ernest Wilbur Hale will be heard at this concert in the Rubinstein Trio.

Pupils of Miss Mannheimer will give an invitation recital in the Odeon on February 14. The entertainment will be called "An Hour or So with Dan Cupid."

The subject of the history of music lecture for Monday is "The German Opera."

Revived interest in Shakespearean plays has prompted the greatest effort upon the part of the C S E Dramatic Club, of the College of Music, to make its production of "Merry Wives of Windsor" a success. The play will be given in the Odeon February 26.

Signor Romeo Gorno will be much occupied during this month. He will be the pianist at a musicale of Mrs. C. R. Holmes, president Orchestra Association, and will give a concert, with vocal assistance, in Springfield, Ohio, and will play in Shelbyville, Ind.

Prof. W. S. Sterling's talented pupil, Miss Kathryn Gibbons, sang with her usual success at a concert in Frankfort, Ky., Thursday evening.

Fred J. Hoffmann, of the College faculty, will give his recital in the early part of March. The following is the program:

Gavotte in E major.....Bach-Saint-Saëns  
Sonata in A flat, op. 26.....Beethoven  
Capriccio in B minor.....Brahms  
Nocturno, op. 9.....Gorno  
Burlesca, op. 9.....Gorno  
Preludes, D flat, C major.....Chopin  
Nocturne in F sharp major.....Chopin  
Valse in C sharp minor.....Chopin  
Veechia Menuetto.....Sgambati  
Magic Fire Scene.....Wagner-Brassin  
Liebestod, from Tristan.....Wagner-Liszt  
Senta's Ballade, from The Flying Dutchman.....Wagner-Liszt

The Symphony Chorus will meet hereafter by request on Thursday evening, at 8 o'clock, in Smith & Dixon's piano rooms. The chorus has taken up the march from "Tannhäuser" and the chorus from the third act of the "Meistersinger," "Awake, Awake." The chorus is under Dr. Elsenheimer's direction.

Mrs. Corinne Dunsmore presented the pupils of her class in an exceptionally interesting recital and concert at the Stamina League Hall on Monday evening, February 4. The program was as follows:

Hold Lord, God Almighty!.....Haydn  
Chorus.  
Die Not, Fond Man.....(1608) John Ward  
Miss Noble, Mrs. De Camp, Miss Clarke, Miss Jones, Mr. De Camp, Mr. Ross.  
Should He Upbraid.....(1796) Bishop  
Lasciateme Morire.....("Ariana," 1590) Monteverde  
Miss Irene Clarke.  
Sleep, Gentle Lady.....(1796) Bishop  
Miss Noble, Miss Clarke, Mr. Rose.  
Drink to Me Only with Thine Eyes.....Old English Melodies  
When Love Is Kind.....Old English Melodies  
John Shea.  
God in Nature.....Schubert  
Chorus and Quartet, Mrs. De Camp, Miss Clarke, Mr. De Camp, Mr. Shea, Miss Grace Noble.  
Roses, Roses.....Clayton Johns  
Consejo a Nina.....Wekerlin  
Mrs. De Camp.  
Good Night, Beloved.....Pinsuti  
Chorus.  
Hear Me, Ye Winds and Waves!.....Händel  
Pilgrim's Song.....Tchaikowsky  
Charles O. Rose.  
Autumnal Gale.....Grieg  
With Rue My Heart Is Laden.....Clayton Johns  
Miss Elizabeth Fetter.  
The Singers.....Gaul  
Chorus.  
Elegie (violin obligato).....Massenet  
O Ye That Love the Lord!.....Barnby  
Miss Jessie Jones.  
Daybreak.....Faning  
Chorus.

The results shown by this concert in regard to voice training were out of the ordinary. There were a few exceptionally good voices, but the efficacy of the teacher's methods were in evidence in all. There was not a single instance of forcing the voice, but each tone was given full normal value. The choruses were nicely balanced and well sung. Mr. Rose has a baritone voice of pleasing quality, and Miss Jones is a genuine contralto.

A highly interesting program was given this afternoon by Conservatory of Music students in the Recital Hall of that time-honored institution. It was as follows:

Songs—  
Wanderer's Nachtlied.....Schubert  
Morning Greeting.....Schubert  
Haiden Roeslein.....Schubert  
Miss Annabelle Ambrose.  
Concerto, C major.....Mozart  
Cadenza by Aug. Vinding.  
(Orchestral accompaniment on second piano.)  
Miss Mazie Homan.  
Violin solo, Histoire.....Tirindelli  
Miss Cora May Henry.  
Sonata, op. 10, No. 3, D major.....Beethoven  
First movement. (Presto.)  
Miss Julia Wiehe.  
Violin solo, Fantaisie Appassionata.....Vieuxtemps  
Matthias Oliver.  
Mazurka, A flat major.....Godard  
Miss Marie Ross.  
Songs—  
Who Is Sylvia?.....Schubert  
Farewell.....Schubert  
Miss Annabelle Ambrose.  
Fantaisie on Motives from the Opera Norma, by Bellini.....Liszt  
Leo A. Paalz.

Among the pianists worthy of special note were Miss Mazie Homan and Leo A. Paalz. Miss Homan played with much temperament and expression. She is gifted

## Elsa Marshall,

222 HOSEA AVENUE,  
CLIFTON,  
CINCINNATI, OHIO.

. . Soprano.



CHARLES W.  
**CLARK**  
BARITONE.

Under Exclusive Management  
HANNAN & HAMLIN,  
522-523 Fine Arts Building,  
CHICAGO, ILL.



WILLIAM C. CARL.

## CLASSES

IN

## Harmony and Musical Form

ARE NOW BEING ORGANIZED  
AT THE

**GUILMANT . . . .**  
ORGAN SCHOOL.

Mr. CARL may be consulted daily at half-past one.

34 West 12th Street, New York.

pianistically and is a pupil of Georg Krueger. She has only completed thirteenth year and a future seems to await her. Mr. Paalz played the Liszt Fantasie with an astonishing command of technic—something on the virtuoso order. He is a pupil of Theodor Bohlmann.

• • •

Prof. Edward Ebert-Buchheim, who is now connected with the Normal College, Danville, Ohio, will give a recital in Smith & Nixon Hall on Monday evening, February 11, presenting the following program:

Sonata, B minor.....	Liszt
Nocturno, G major.....	Chopin
Scherzo, C sharp minor.....	Chopin
Valse, E minor.....	Chopin
Polonaise, A flat major.....	Chopin
Rhapsodie, B minor.....	Brahms
Andante and Menuetto, from the Sonata for the left hand.....	Reinecke
Ballet Scene from op. 219.....	Reinecke
(Dedicated to Ebert-Buchheim.)	
Ballade, A flat major, op. 20.....	Reinecke
Walderauschen.....	Liszt
Gnomengreigen.....	Liszt
F minor.....	Liszt
Gondoliera, from Venetia e Napoli.....	Liszt
Tarantelle, from Venetia e Napoli.....	Liszt

• • •

The Whitney Mockridge Concert Company in the Y. M. C. A. course gave a concert in Music Hall on Tuesday evening, February 5. The company is a fairly good one and Mr. Mockridge sings with taste and expression.

• • •

Signor and Mrs. Mattioli had as their guest on February 5 Mrs. Hissem De Moss, who came to Cincinnati to coach with Signora Mattioli for a concert in St. Louis. Mrs. Moss has achieved a fast growing reputation in the East.

• • •

Sig. Tecla Vigna will present her pupils in an extraordinary recital on the evening of February 14 at College Hall. The program will be made up exclusively from the compositions of Mr. Tirindelli. Miss Martha Henry and Miss Antoinette Werner will be the vocalists; Miss Cora Mae Henry, the violinist of the concert. The concluding number will be a chorus for ladies' voices.

• • •

During the past two weeks a subscription list has been making up for a Kneisel Quartet Concert, to be given later in the season.

• • •

Michael Brand, the well-known conductor and 'cellist, met with a serious accident on his way to the Symphony Orchestra rehearsal Friday morning. It occurred quite close to his home in Mount Auburn. Mr. Brand, while walking, slipped on the ice, and in so doing fell on his back, sustaining severe bruises, but no fracture of the limbs. He was game enough to continue his journey, but when he got to Music Hall he felt so much worse that he entered Dr. Speidel's residence for treatment. The doctor sent him home, and called in two consulting physicians. Mr. Brand was resting easily to-day, and unless internal injuries should have been sustained, he will be out in a few days.

J. A. HOMAN.

#### Maben Piano Pupils' Recital.

The advanced pupils of Miss Caroline Maben will give their fifth piano recital at Carnegie Chamber Music Hall, Saturday afternoon, February 16. The assisting artists will be Tom Karl, tenor; Miss Martina Johnstone, violinist, and George Falkenstein, accompanist.

## Baltimore.

BALTIMORE, February 11, 1901.

THE program of the eighth Peabody recital on the 1st inst. was considerably changed, owing to the illness of Edwin Farmer, of the piano staff of the Conservatory, who was to have been the chief soloist of the concert. Harold Randolph and Miss Clara Ascherfeld played instead of Mr. Farmer, at very short notice. The other executants of the program were Miss Margaret May Cummins, soprano, and Alfred Furthmaier, 'cellist.

Mr. Randolph and Mr. Furthmaier opened the program with Rubinstein's D major Sonata for piano and 'cello, of which Mr. Randolph's performance was admirable, Mr. Furthmaier being more successful in his solos. These were a serenade in F major of Deswert and Piatti's "Airs Baskyes." Both received good readings, particularly the former composition, which was played with a good tone and style.

Miss Cummins sang a scena from Franco Faccio's "Hamlet" splendidly, and three songs, "O Listen to the Voice of Love," James Hook; "Cradle Song," Brahms; "The Throstle," Maude Valerie White—all exceedingly well sung, particularly the last named, which displayed the singer's beautiful voice to excellent advantage.

Miss Ascherfeld, though having but little time to prepare for the concert, played with pronounced success. She is a well equipped pianist, the following compositions having been given with reliable technic and musicianly style: "Bourée," in B minor, Bach-Saint-Saëns; Nocturne in F sharp and Waltz in A flat, Chopin; Sinding's "Rustle of Spring," and the Schubert-Tausig "Marche Militaire."

• • •

The concert of Luther Conradi, pianist, assisted by Dr. Thomas S. Baker, basso, given at Lehmann's Hall, Thursday evening, proved an excellent one. The program, attractive in contents and arrangement, opened with the Schubert-Liszt "Wanderer Fantasia" in C, which gave Mr. Conradi ample opportunity to display a highly developed technic and breadth of style. The orchestra accompaniment arranged for a second piano was played with much taste by Arthur Oehm.

Mr. Conradi also gave two groups of solos, the first comprising compositions by Chopin, five Preludes, two Etudes, from op. 10 and 25, and the F major and A minor Ballades; the second three transcriptions, the Schubert-Liszt "Hark! Hark! the Lark!" Mendelssohn-Liszt "Auf Flugeln des Gesanges," and Strauss-Tausig "Valse Caprice." While there is still room for development on the emotional side of this young pianist, his playing shows musicianship of a high order and an authoritative style.

Dr. Baker's fine voice has never been heard to better advantage here. He sang five songs of the Schumann "Dichterliebe"—"In Wunderschönen Monat Mai," "Aus Meinen Thranen Sprissen," "Die Rose, die Lilie," "Weim Ich in Deine Augen Seh," and "Ich Grolle Nicht." These were given with a faultless diction, an artistic style, and a noble appreciation of the composer's thought. The second group of songs—"Embarquez-vous," Godard; "Don Juan's Serenade," Tschakowsky; "The Three Fishers," Hullah; "To Anthea," Hatton—were also excellently presented, to which the singer was compelled to add an encore.

• • •

Eduard Strauss and his Vienna Orchestra were to have given two concerts here this week, the first one of which, on Thursday evening, did not take place, owing to a combination of railroad accidents, one causing a slight injury to Mr. Strauss and the other detaining the orchestra and

concertmaster between here and Washington until after concert time.

The second concert was given yesterday afternoon with great success. Though Mr. Strauss, with his right hand in a sling, was compelled to direct with the left and to forego the frequent use of his own violin, the orchestra played better than at its first concert here. There were repeated recalls and a generous number of encores.

• • •

The third of Ernest Hutcheson's informal lecture recitals before the faculty and pupils of the Peabody Conservatory was given yesterday afternoon, the subject being the "Etude." In the course of his remarks Mr. Hutcheson divided études into three groups, first for technic only, second for phrasing as well as technic, and third, those having also a poetic significance. He played a formidable number of studies, with a marvelously developed, almost infallible technic and inimitable musicianly finish!

They comprised two by Stephen Heller, one a study in chord and one in melodic playing; one of Cramer for brilliant fingerwork and his trill study; a set of Czerny, one with a legato melody and staccato accompaniment, another for a light arm motion, one in staccato chords, one for finger touch and one for brilliant octave playing, staccato. He played also a Liszt étude, a Henselt, Karl Heymann's "Elfenspiel" and an extraordinarily difficult étude by Tausig. The Chopin group comprised one in C, the study with three notes against two, the "Revolutionary" study for the left hand, one in A flat for cantabile, the "six-four" study, the study in double notes, one in E major, one in chromatic thirds and the octave study.

• • •

Miss Maud Randolph gave the fourth recital of the Recital Club on Saturday afternoon at the residence of her brother, Harold Randolph. Miss Randolph's advancement in her art since her last recital has been very marked. She has developed on all sides, the technical, the musical and the emotional. The fact that she did ample justice to the following program demonstrated this: Prelude and Fugue, D major, Bach; Toccata, Paradies; Sonata, op. 57, Beethoven; "Badinage," Eliza Woods; "To a Wild Rose," "A Song," "The Yellow Setting Sun" and "Hexentanz," MacDowell.

• • •

Miles Farrow, Fellow of the Guild of Organists, London, and organist and choirmaster of Old St. Paul's Church, delivered an interesting and valuable address last Friday afternoon on "Tone Production in Children," at a meeting of the Fifth Grade Teachers' Association of the public schools.

EUTERPE.

#### A New Ticket Office.

A VERY important feature has been added to the establishment of C. H. Ditson & Co.'s music house by an arrangement with George Becker, who has opened an office at Ditson's for the sale of tickets for all concerts which will take place in this city. Mr. Becker is well known by music patrons and musicians through his long career with Schirmer's and Schuberth's. He is thoroughly posted in all phases of the concert business and entertainments, and his experience will be a great help to people giving entertainments.

The music store of C. H. Ditson & Co. is located on one of the most frequented blocks on Broadway, and consequently will be of great convenience to ticket purchasers, not only those who are in the habit of patronizing Ditson's, but also the general public. This move of the Ditsons is a most welcome one, and will be greatly appreciated by patrons of concerts.

## American School of Opera,

Berkeley Lyceum Theatre, 23 W. 44th Street, NEW YORK.

#### DIRECTORS:

WM. G. STEWART,  
S. C. BENNETT,  
BEN TEAL,  
W. H. MACDONALD,  
A. Y. CORNELL,  
WM. O. WOLFE, Sec'y.

#### FACULTY:

WM. G. STEWART, General Director.  
GEORGE PAXTON, Stage Director.  
S. C. BENNETT, Choral Director.  
LOUISE DOTY, Opera Ensemble.  
LUIGI ALBERTIERI and Dancing and  
AURELIO COCCIA, "A" Department.  
Of the Metropolitan Grand Opera Co.  
LOUIS SENAC, Fencing.

#### A Series of Five Performances.

Jan. 29, Feb. 19, March 7-28, April 16, at 8.15 P. M.

Tuesday Evening, February 19,

"PINAFORE."

Complete Instructions in Opera Repertoire—Grand, Light, Comic.  
Circulars and Terms sent on application.

HANNAH & HAMLIN, Western Representatives, Fine Arts Building, CHICAGO.

#### "The Popular Music King."

BROOKE AND HIS FAMOUS  
CHICAGO MARINE BAND.  
THOMAS PRESTON BROOKE, Conductor.



SEASON OF 1900—the greatest on record! Twenty-nine consecutive weeks, ending with ten weeks' tour of the East and Canada. Number of cities visited, 108. Number of concerts played, 111. Average number of miles traveled per day, 118. Total number of miles traveled, 8,260. Thousands turned away unable to gain standing room! Return engagement demanded everywhere! SEASON OF 1901.—Time almost sold solid! Opening with tour of the Northwest January 11 and closing with twelve weeks' concert tour—October, November, December. Special engagement—four weeks—Palace of Music, Pan-American Exposition, Buffalo! Seventy-two concerts at Zoological Gardens, Cincinnati's famous pleasure resort, and May Festivals throughout the South! All the Great Soloists! All the Sensational Features! Press and People unite in declaring this "The Greatest Band of them all!" Address HOME OFFICE, 200 Wabash Avenue, CHICAGO

THIS SPACE IS TO BE DEVOTED TO THE INSERTION OF

## PORTRAITS OF SUCCESSFUL

BOWMAN  
PUPILS

ELLA LORETTA FLOCK.

E. M. BOWMAN. Piano and Theory Studio: Steinway Hall, New York  
Organist and Conductor Baptist Temple Choir, Brooklyn.



## Boston Music Notes.



HOTEL BELLEVUE,  
17 BEACON STREET,  
BOSTON, February 9, 1901.

John Jewett Turner, who gave a concert recently in Gardner, Me., is, and the *Kennebec Journal*, in its review of the concert, says, "the prophet who goeth not unappreciated in his own country." There was a large audience present, and Mr. Turner received a warm and enthusiastic reception. To quote again from the *Journal*, "Mr. Turner's voice has gained in breadth. Furthermore, his phrasing is finer and more delicate notably in the Italian numbers. His selections were varied and each exacting in its own way. They were: 'O Cessate di Piogiami,' by Scarlatti; two Schumann songs, 'The Lottes' and 'Widmung'; 'The Lovelight in Thine Eyes,' by Julian Edwards; 'The Refractory Monk' and 'Lascia Amor,' by Handel. In the last number, Mr. Turner evinced a flexibility which we did not realize he possessed, and demonstrated his ability to do excellent oratorio work if he so elects. The 'Widmung' was taken in tempo allegro, and sung with fine spirit. His encore by Denza, 'A May Morning' was also brilliantly given. Because of his keen love of the Italian music and the language Mr. Turner is apparently more at home in such selections as the fine Scarlatti number. But he is always acceptable in whatever he chooses, and has a firm hold upon his Gardner hearers."

Mr. Turner has a large class of pupils this season, his time being fully taken.

© ▲ ©

Miss Heindl, pupil of Mme. Gertrude Franklin, made her debut at the Tucker concert on Monday evening, and it may be said that she made at the same time a brilliant success. Miss Heindl has a pure soprano voice that has been carefully trained, and she undoubtedly has a brilliant future before her. She has already been asked to be the prima donna of a concert company of her own for next season, and it is probable that she will accept. The offer comes from a Boston manager.

Mrs. May Sleeper Ruggles, contralto, in addition to the time she devotes to teaching, is filling a number of concert engagements.

Tuesday evening a concert was given at the old Franklin School House by Mrs. Caroline Gardner Clarke, Miss Katherine M. Ricker, Herbert A. Thayer, Arthur W. Wellington and George A. Burdett, accompanist.

Arthur J. Hubbard has just received a cablegram from Miss Enrichetta Godard, who made her debut in "Lohengrin" at Modena, Italy, recently. The cablegram was as follows: "Début last night, great success."

Miss Florence Emery, Mrs. George B. Rice, Wulf Fries, Mrs. Maud Conway Blanchard and Miss Laura Hawkins were soloists last week Friday morning at the meeting of the Chromatic Club, of Boston.

The Portland, Me., critics had the following to say about Everett E. Truette's concert in that city on the 5th:

The organ recital at the Congress Square Church last evening, given by Organist Everett E. Truette, of Boston, was a treat to all lovers of this noble instrument, of which the organ at this church is so fine a representative. Mr. Truette played a varied selection from the best masters in admirable style, displaying thorough mastery of all the resources of the great organ and delighting his audience with the delicacy and artistic quality of his renditions.—*Eastern Argus*.

Mr. Everett Truette proved himself to be an artist on the instrument. The "Prayer," by Callaerts, the "Benediction Nuptiale" and the "Elevation," by Rousseau, were given with great expression and proved Mr. Truette's ideas of registration to be varied and original, while in the Bach Fugue and Sonata in A minor his fine pedal work and manual execution showed to great advantage. Taken as a whole, it was one of the best recitals ever given here and was thoroughly appreciated by all those that attended.—*The Press*.

At the concert given at the Hotel Westminster last Monday morning much interest was manifested in the harp solos of Miss Annie Frank Libby, and in the artistic singing of Stephen Townsend. Among other selections he sang "In Summer Fields," by Brahms, and "When All the World Was Young, Lad," by Albertson. Miss Nellie I. Proctor was the accompanist. Another concert will be given February 11.

Mrs. Anne Gilbreth Cross is having an unusually busy season, and at present has three assistants whose time is occupied. Mrs. Cross' lecture in Fairfield, Me., attracted much attention, and the *Journal* of that city had the following to say about it: "Fairfield is indebted to the Dial Club for a rich treat and an evening of great enjoyment. On Saturday evening a very appreciative company gathered to listen to a lecture on 'Music in Russia and Poland,' by Mrs. Anne Gilbreth Cross, of Boston. Mrs. A. H. Totman, vice-president of the Dial Club, happily introduced the speaker, although as she said, Mrs. Cross needed no introduction to Fairfield, as she was a native villager whose musical career has been followed with much interest by her host of friends here. Her opening remarks showed plainly that she had lost none of her former wit and brightness. The lecture itself was a fund of information on music and composers of the two countries, and her illustrations of various schools, dances and folk songs were a treat beyond description. Her exquisite touch, perfect technique and thorough understanding and sympathy with her selections gave a perfect finish to her subject."

The eighth entertainment in the faculty course of the New England Conservatory of Music was given in Sleeper Hall, Wednesday evening, and consisted of a piano recital by Miss Estelle T. Andrews.

A piano recital will be given in Steinert Hall next Wednesday by pupils of the Faeltens Piano School. A large number of pupils from all parts of the country will participate and the program which has been arranged is one of marked excellence, including works of many noted composers.

Four concerts are to be given in the new Chickering Hall, on Wednesday evening, February 27; Wednesday evening, March 6; Wednesday evening, March 13, and Wednesday evening, April 10. At these entertainments will appear Madame Szumowska, T. Adamowski, J. Adamowski, H. Schuecker, W. Heinrich, Miss Olive Mead, J. Proctor, Ernest Perabo, Alwyn Schroeder and others.

On Sunday evening, February 24, the Handel and Haydn Society will give, in Symphony Hall, a performance of Verdi's Requiem. Among the soloists are: H. Evan Williams, tenor, and Gwilym Miles, baritone.

Mrs. Adele Laeis Baldwin, who has appeared no less than four times with the Handel and Haydn Society, will give a song recital at Association Hall, Tuesday evening, March 12. This will be her first recital in this city.

Harold Bauer is to give his farewell piano recital on the afternoon of February 23, in Steinert Hall. Mr. Bauer leaves for Europe soon after his recital.

A charity concert will be given next Sunday evening at the Hollis Street Theatre, under the auspices of the Y. M. C. A. Those who will participate are Jacques Hoffman, violinist; the Austrian String Quartet; Miss Idalia Levy, soprano; Miss Clara Wallenthin, Miss Sofia Wallenthin, Miss Adele Adler, Miss Zella Cole, Sig. Fiumara, and various other artists have volunteered their services.

Hugo Becker, the Alsatian 'cellist, who will be remembered by his great success on the occasion of his playing with the Symphony Orchestra a few weeks ago, will give his only recital of the season on the afternoon of February 16, in Steinert Hall. He will have the assistance of Mrs. Dorothy Harvey, soprano.

The piano recital by Edwin Klahre, which was announced for to-night in Steinert Hall, has been postponed to the afternoon of February 25.

The Boston *Herald* of recent date says: The Handel and Haydn Society last evening held a meeting in Wesleyan Hall, which was the first of the new century, and will doubtless rank as a momentous one in the eighty-five year old organization's history, as steps were taken which are expected ultimately to assure the society's having a home of its own in the new musical centre of the city—that is, in the immediate vicinity of Symphony Hall. The actual business done was the authorization of President George F. Daniels, George W. Morse and Elihu T. Loomis to take steps toward buying a lot of land, at a cost of about \$25,000, on St. Botolph street, between Massachusetts avenue and Gainsboro street, on the Huntington avenue side, and to apply for permission from the Legislature to change the charter accordingly, in such manner that the funds may be raised. All plans as to a building are indefinite, but the scheme in mind is to erect one purely for rehearsal and club purposes, with a scientifically designed auditorium, capable of seating a chorus of 620 voices, as it would be seated upon the floor of the stage of Symphony Hall, for instance, where the concerts by this society are given. This hall would be patterned after old Bumstead Hall to a considerable extent, and the entire building—which would be modest, but complete—would cost about \$55,000, making the total investment \$80,000.

### A Hayes Pupil.

MISS FLORICE MARIE CHASE, a pupil of J. Jerome Hayes, is a young singer who is gaining laurels, both for herself and for her teacher. She sang "The Messiah" in Bridgeport recently so well that she has been engaged to sing "The Creation" in April. The papers speak of her as follows:

Miss Chase, the soprano, has taken a decided step forward since she sang the same oratorio here last year. Her voice has grown in fullness and she has developed in every way. Miss Chase is always artistic and extremely conscientious, and on Thursday evening her fine, clear voice was heard to the best advantage. Her singing of "Come Unto Him" and "I Know that My Redeemer Liveth" was thoroughly enjoyable and creditable.—*Bridgeport Post*.

Miss Chase showed training of the highest character. There is a sympathy, a richness to her rendering, a clearness that results in distinct intonation and marks her as an artist. She was especially effective in the air, "Rejoice Greatly, O Daughter of Zion," which is difficult of rendition. In singing "Come Unto Him" there was evidence of pathos and feeling.—*Bridgeport Times*.

\*\*\* The first number, "My Redeemer and My Lord," showed why Miss Chase is such a success in oratorio. Her voice was a revelation to those who have not heard her recently. Her tones were round and full and of a bird-like clearness and sweetness. There was a depth of expression, a sympathetic quality which is rarely found in so young an artist. \* \* \*—*Meriden Morning Record*.

### Apollo Club Concert.

UNDER the capable leadership of William R. Chapman, the Apollo Club gave its second concert of the season at the Waldorf-Astoria on the evening of February 7. Compositions interpreted by the chorus included works by Balfe-Nevin, Joseph Mosenthal and Franz Abt. Friedrich Volker's admirable violin playing was an important feature of the event. Other soloists were Miss Myrtle B. Randall, John M. Fulton and George A. Fleming. A large and enthusiastic audience was present.

## Three Songs.

Words from . . . .

"Some Verses,"

By HELEN HAY.

Set to Music by

BERENICE THOMPSON.

Published by

E. F. DROOP & SONS,

925 Pennsylvania Avenue N. W.,

WASHINGTON, D. C.

MESSRS. HANNAH & HAMLIN have the honor to announce

# ELECTA GIFFORD,

Late Prima Donna Soprano Royal Opera, Amsterdam.

Present Prima Donna New Orleans French Opera Company.

## CONCERTS and OPERATIC RECITALS.

AVAILABLE FOR LIMITED NUMBER OF ENGAGEMENTS.

Address for Terms and Open Time,

HANNAH & HAMLIN, Fine Arts Building, CHICAGO,

Exclusive Western Representatives.

## NEW HOTEL BELLEVUE,

NEW, MODERN, FIREPROOF HOTEL,  
BEACON STREET (Near Tremont Street),

Central Location. BOSTON MASS. European Plan  
HARVEY & WOOD.

BROADWAY THEATRE, 41st Street  
and Broadway.  
Every Evening, 8:15. Saturday Matinee, 2:15.

GRAND PRODUCTION OF  
"VIENNA LIFE"  
(WIENER BLUT)  
The latest and merriest Operetta by JOHANN STRAUSS.  
Special Cast. Chorus of Seventy. Augmented Orchestra and  
sumptuous scenic effects. Management of RUDOLPH ARONSON.



Kindergarten  
Music Building.

The Original and Standard System  
of Kindergarten Music.

Kina L. Darlington

1069 Boylston St., Boston, Mass.

## Gabrilowitsch.

### The Russian Pianist Scores a Complete Success in Chicago, Detroit and Indianapolis.

THE success of Gabrilowitsch in Chicago was emphatic and he was showered with congratulations. The Everett grand played by the Russian pianist was recognized by press and public in each city as an important factor in the artist's triumph. These columns have already recorded the Chicago press notices with the exception of the following:

#### OSSIP GABRILOWITSCH, PIANIST.

Interest in the public rehearsal in the Auditorium yesterday afternoon centred in the first appearance here of the pianist Ossip Gabrilowitsch, who chose as the medium of his introduction to the Chicago public Tchaikowsky's gorgeous Concerto in B flat minor. It may be said at once that the young player scored a success, his auditors recalling him repeatedly, and winning from him two extra numbers. That this success was deserved may be conceded. What he now possesses, and what makes his playing attractive, is temperament—temperament in abundance, yet so controlled by good taste and musical judgment that it never offends. The Tchaikowsky Concerto is a work that demands temperamental treatment, and was, therefore, especially adapted to display Mr. Gabrilowitsch's powers at their best. He delivered the first and last movements with splendid authority, with complete grasp of their musical character and content, and with a technical proficiency and finish that were beyond all fault-finding.—Chicago Tribune, January 19.

#### Indianapolis.

Indianapolis next offered its tribute to the pianist with the following:

#### THE RUSSIAN PIANIST.

SUCCESSFUL CONCERT AT GERMAN HOUSE LAST NIGHT  
—AN ATTRACTIVE PROGRAM GIVEN WITH A  
HIGH DEGREE OF SKILL.

As to the playing of Ossip Gabrilowitsch, such is its charm that, after all the proof the pianist gives of dominance over his chosen instrument, the impression one carries away is less the impression of his acquirements in technique and musicianship than that of his temperament and wonderful tone. His playing is inviting, alluring, winning, not compelling or overwhelming. It is not distinctively virile; on the contrary, the work of this incredibly gifted boy has something of noble femininity in its poetic fineness, but it is without effeminacy. In spite of a high degree of artistic sophistication, Gabrilowitsch plays without mannerism or affectation—simply and almost naively. The numbers on the program lacked in variety, for they were all the smaller forms of the extremists of the modern school, first and last. Highly subjective and individual as it seems, the readings were without morbidity or sentimentality. Indeed, where one expected the introspective note it was rather than of contemplation which one heard. The tone of the player is less brilliant than tender and dulcet. Its lingering singing quality in certain passages was of the most wonderful beauty. In the broader forte passages one was for the first time conscious of the faintest disappointment, for they were somewhat blurred and seemed to lack in security, sonority and power. Altogether this young Russian pianist made an impression distinct and enduring upon the affections and interest, as well as upon the musical intelligence, of his Indianapolis audience.—Indianapolis Journal, January 31.

PLAYING OF OSSIP GABRILOWITSCH A REV-  
ELATION.  
MARVELOUS RUSSIAN PIANIST SCORES A GREAT suc-  
CESS—LARGE AND FASHIONABLE AUDIENCE  
HEARS THE CONCERT.

Interest in the second concert of the Amphion Club's fourth season, given at the German house last night, naturally centred in the debut, before a most brilliant and representative audience, of Ossip Gabrilowitsch, the marvelous young Russian piano virtuoso, whose coming, long since heralded, has been awaited with anxious and delightful anticipation. But just now, standing on the threshold of his young manhood, this wonderful pianist, with a simplicity of manner and a perfectly easy presence, but with an overmastering power, easily played his way into the hearts of the people, whom he first held spellbound and then stirred to the heights of an unmeasurable enthusiasm.

Schumann's "Carneval" was a happy selection by Mr. Gabrilowitsch for his introduction to an Indianapolis audience, for it is probably the best known of the exalted works of the great romantic composer. The work makes heavy demand for great technical skill and the finest gradations of nuance and shade. To this demand the artist responded with positively no effort. Gabrilowitsch manifestly had perfect confidence in himself, and had progressed not so far into the playing of the great study when he as confidently knew his audience. There was genuine refinement and poetry in his playing, and his charmed listeners arose as one person to a very pronounced recognition of the personality and strong temperament of the artist.

Mr. Gabrilowitsch has a soft, velvety tone quality especially adapted to cantabile passages, and in the rendition of the splendid Chopin group in the nocturne this was especially evident. Then, again, he played the scherzo, with all its difficult passages, with a fire and enthusiasm and astonishing clearness that has been rarely manifested on the concert stage in this city.

Again and again the young Russian was called by storms of applause before his audience, and finally responded for an encore with a delightful little Russian air that breathed of his own sympathetic temperament.

The Rubinstein Valse also attracted the most enthusiastic appreciation, for there were some music loving people present who had heard the composition rendered by the composer himself—Gabrilowitsch's warm friend and teacher—and they recognized the remarkable similarity of the playing of the younger virtuoso to that of the older. In the Liszt Rhapsodie, in which the very climax of modern and sensational technical mastery is revealed, Gabrilowitsch arose to a conception and interpretation of the wonderful composition that was a revelation to those who listened, admired and marveled.

The great young artist demonstrated to his audience this fact: The piano is a perfect musical instrument and not an anvil; it is a medium through which the hearts of the sympathetic may be moved to an appreciation of the higher elements of life and not a medium through which the musical acrobat may simply give exhibitions of well developed muscle.—Indianapolis Sentinel, January 31.

#### Detroit.

Gabrilowitsch played in Detroit before his Chicago success and was received with open arms. The press notices which follow are particularly enthusiastic:

#### OSSIP GABRILOWITSCH BEFORE THE TUESDAY MUSICAL COURSE.

A young man of the greatest originality is Ossip Gabrilowitsch, who played last night in the Church of Our Father to one of the largest and most fashionable audiences the Tuesday Musicales can muster. Filled to the brim with ideas of his own regarding the interpretation of musical compositions, he also has the courage of his convictions and casts to the winds what is known among the elect as musical traditions.

Gabrilowitsch is a mere boy and he looks it, though his large, strong features instinctively make one feel that here is virility and maturity beyond actual count of years. He is a quiet young man on the concert platform, with no mannerisms—just a quiet, well-bred gentleman, who sits easily and gracefully before his instrument and plays like a young god. He is nearer to comparison with Paderewski than any of the pianists now before the public, and it is entirely reasonable to believe that with a few more years he will surpass the golden-haired Pole both as a musical genius and a public drawing card.

Technical equipment he has in plenty and to spare, his fingers and wrists as flexible as rubber, yet with a strength and firmness which give to every tone brought from the instrument a ring of sureness and authority. His speed is immense and in a brilliant forte passage he carries one along in a whirlwind of stirred feeling and accelerated pulse, which ends in a heated enthusiasm and a desire for wild applause. Though perfectly at ease in the thunderous style of piano playing, Gabrilowitsch wields quite as much power in cantabile and dainty flowing of liquid notes.

Choosing the Bach-Tausig Toccata and Fugue in D minor to open his program, he demonstrated at once that in the technical attributes which are in these days demanded of every pianist before he is entitled to a hearing he lacked nothing. Perhaps he could not have selected a better medium to play upon the sensibilities of his audience and to display his own temperament in its various moods than in the interpretation of Schumann's "Carneval." At the finish of this number, throughout which the audience sat in the most hushed silence, there was for a moment perfect stillness, and then, as the young pianist slowly rose from his chair, he was recalled four times.

Then for three Chopin numbers and Rubinstein's "Romance" in F major he sent his hearers in imagination to the sunshine picture of life, now and then touching the half-veiled minor note of shadow which, after all, is so akin to the brightness.

Gabrilowitsch has soul, and, what is more, can make others realize not only his depth of feeling, but the knowledge of their own being, and he plays on the heartstrings as on a lute.

A dashing, brilliant gavotte of his own composition was extremely well received, though as a composition it was perhaps nothing remarkable. One of the Liszt Rhapsodies was the closing program number, but so well did the audience like it they demanded more, and the artist played very beautifully Schumann's "Evening Song," sending his listeners away with souls filled with that subdued flow of melody which is like a benediction.

It is probable that Detroit will have another opportunity this season to hear this wonderful young Russian.—Detroit Evening News, January 16.

#### THE YOUNG VIRTUOSO WON THE UNENTHUSIASTIC TUESDAY MUSICAL COURSE.

A wave of surprise swept over the audience which gathered in the Church of Our Father last evening when Ossip Gabrilowitsch came out on the platform. Everybody had heard he was young, not yet twenty-three, but one does not expect to see a pianist whom

European critics and musicians have acknowledged as a virtuoso look like a schoolboy of seventeen. He has a very youthful, a singularly modest, retiring manner and a queer little embarrassed way of bowing, all of which helps to carry out the boyish illusion. Yet when the evening was over many of the Tuesday Musicales members were heard saying to one another enthusiastically that the boy had given the most artistically successful recital in the history of the many recitals that have been given under the auspices of this organization.

A very distinguished audience it was that gathered to greet the youthful Russian. It included numbers of society people and almost every piano player of standing, professional and amateur, in the city. Ann Arbor, too, was represented by Professor Stanley, Albert Lockwood and several of the students from the University School of Music. Perhaps the greatest tribute paid to Gabrilowitsch last evening was the fact that the piano players were almost without exception the most enthusiastic in their praises.

After it was all over the thing that remained in the memory was Gabrilowitsch's beautiful touch and the wonderful singing quality of his playing. His playing has beautiful rhythmic qualities also, and he has all the impetuous temperament of the Slav.

In the first two numbers, Toccata and Fugue (Bach-Tausig) and Schumann's "Carneval," there was apparent a certain studious thoughtfulness that contrasted strangely enough with the impetuosity which marked the later numbers. He seemed to prefer the more stormy and brilliant parts of the "Carneval," and almost bewildered his audience with the speed and force with which he gave the concluding march.

Then followed the three exquisitely played Chopin numbers: Ballade, op. 47; Nocturne in D flat major, op. 27, and Valse in A flat major, op. 34. It was after these that the musicians in the audience began to grow enthusiastic and whisper to one another that here, indeed, was a Chopin player. It is the more brilliant and bright Chopin music that Gabrilowitsch loves. He seems to instinctively avoid all that is morbid or sad.

Rubinstein's "Romance," F major, op. 26, and with the Schumann "Nachstück," which he played when his audience absolutely refused to leave without an encore, were both played with a fine, reverential spirit that was good to see.

His own composition, Gavotte, in D minor, perhaps suited his mood best, and so was the most perfectly played number of the program. It was full of the stormy melody peculiarly characteristic of Slavonic music, and its magnificent rendition brought a burst of applause. He followed this with "L'Alouette" (Glinka-Balakireff), a difficult number, and concluded his remarkable program with the eighth Liszt "Rhapsodie." This he played so as to carry the audience completely out of the critical attitude, which Tuesday Musicales audiences always assume, and to overwhelm them with the force and beauty of his playing. He was recalled time and time again to bow his thanks, and finally, when the audience still lingered, he played the "Nachstück" in such a way that it threw a glamor for all the night over the dreams of those who heard it.—Detroit Journal, January 16.

#### OSSIP GABRILOWITSCH IN THE TUESDAY MUSICAL COURSE.

Very boyish indeed in appearance was Ossip Gabrilowitsch, pianist, last evening, when he finally ascended the platform at the Church of Our Father to begin his recital. He is only twenty-two years of age, this noted young pianist, but there is maturity in his musical expression and originality in his interpretation of the masterpieces that mark him as one who in the full development of his powers shall stand among the first. He faced a fine large audience last evening, one filling the church very nearly to its capacity, a fashionable audience that came and went in carriages, and did its applause in kid gloves.

His welcome was cordial from the first. His opening number, Toccata and Fugue in D minor, by Bach, arranged by Tausig, was skillfully handled and required such an exhibition of technique as to prove him a master of his instrument. This was so much appreciated that he was called back to bow several times. Then he gave the famous "Carneval," op. 9, by Schumann. This great descriptive poem was handled with rare judgment. His succeeding numbers were brief, a ballad, nocturne and valse by Chopin, a romance by Rubinstein, and a gavotte of his own, this last being commended by much applause from the audience. Then he gave the extremely florid "L'Alouette," by Glinka, arranged by Balakireff, and handled its brilliant cadenzas and extremely rapid adornments in superb style, with great delicacy of interpretation and phenomenal execution. The concluding number was a Liszt Rhapsodie, presented with the discrimination of a true artist. The concert, the second artist recital of the Tuesday Musicales course, was a fine success.—Detroit Tribune, January 16.

#### REMARKABLE RECITAL BY OSSIP GABRILOWITSCH.

Ossip Gabrilowitsch gave a remarkable recital at the Church of Our Father last night, under Tuesday Musicales auspices. A large and fashionable audience practically filled the church, and Detroit's musical people were well represented.

Technic he certainly has, and in abundance. That and a certain impetuous Slavonic temperament, which carries him into the rendition of a score by leaps and bounds, characterize his playing most of all. And with that very impetuosity, so noticeable in the Liszt Rhapsody (No. 8), there was, curiously enough, evidence of

## FRANK CHESIRE NIXON

### CONCERT DIRECTION

724 Kimball Hall, CHICAGO.

Distinguished Artists and Organizations under the exclusive Nixon management include:

HELEN CULVER,

The Great Contralto.

JUSTIN THATCHER,

The Incomparable Tenor.

Oratorio,  
Opera,  
Concert,  
Recital.

LORRAINE D L'ARCHET,

The Brilliant Violinist.

HATTE BARTON KERLIN,

Concert Pianist.

Concerts,  
Recitals,  
Musicals

THE CHICAGO CONCERT CLUB—AN IDEAL ENSEMBLE—EXTENDED TOUR SEASON 1900-1901.

FIRST AMERICAN TOUR, MARCH and APRIL, 1901.

# Leipsic Philharmonic Orchestra.

Direction: NORMA KNÜPFEL,  
138 Fifth Avenue, New York.

HERR HANS WINDERSTEIN, Conductor.

KNABE PIANO USED



the most studied care on the part of the Russian, noticeable in the dainty and capricious "Carneval" of Schumann.

In the lighter moods of that strange psychological piece of musical descriptive writing there was an evident restraint on the part of the player. He seemed to prefer to play with force and with a rapid tempo that was at times pushed to such a speed as to almost bewilder the hearer. And when he was playing in that style he swept all before him. If his own composition, a D minor Gavotte, can fairly be taken as a type of his writings, that is the kind of music he prefers to write, also. His stormy rendition of his own score caught the audience into the artist's mood, and the result was that a more spontaneous outburst of applause greeted that number than was accorded to any except the last, which was the Hungarian Rhapsody.

Three Chopin numbers—the Ballad, op. 47; the Nocturne, op. 27, and the A flat major Valse, op. 34—were played for the last number of the first part of the program, and after a short wait Gabriłowitch played the F major Romance of his teacher and friend, Rubinstein. In thoughtful and reverential treatment this number was one of the most remarkable of the evening, and was by far the most soulful of the program. After his own composition he played Glinka's "L'Alouette" with a certain stridency that took away from the meaning which must have been meant by the composer.

When the last crashing chord of the rhapsody had been succeeded by its hushed finale, Gabriłowitch left the platform. Then, for the first time, the audience seemed to grow enthusiastic. Although almost everybody had risen to their feet, they were still applauding, and when Gabriłowitch came out for the third time he seated himself at the instrument again. The audience quieted down, and he played Schumann's lovely "Nachstück" with more feeling and color than he had any other number of the program. With this the audience was obliged to be satisfied, although they applauded the number.—Detroit Free Press, January 16.

#### Oscar Saenger's Pupil.

**John Young Scores a Success at Association Hall, Brooklyn.**

A large mead of praise is due John Young, who scored a hit in the beginning of the program with the Massenet "Aria de Jean." His voice is purely lyric in quality, and it was a keen pleasure to hear him sing, so much taste and sincerity mark his effort in combination with genuine sweetness.—Standard-Union, Brooklyn, January 24, 1901.

No more pleasing tenor has been heard here than John Young, who made his first appearance last evening before the Institute, and at once, in an "Aria de Jean," from Massenet's "Herodiade," displayed a sweet, musical and pure quality of voice, imbued with the sympathetic quality which appealed strongly to his listeners. This was one of the memorable features of the concert.—Citizen, Brooklyn, January 24, 1901.

In the nature of a pleasant surprise was Mr. Young's truly artistic rendering of Jean's aria from Massenet's "Herodiade." It was a surprise because this young man was a newcomer before a Brooklyn audience. His singing revealed the possibilities of tone quality in a voice that may lack in volume. It is clear and even in tone and modulates into a mezzo voice of rare beauty.—Times, Brooklyn, January 24, 1901.

#### Ruth Libby's Recital.

**MISS RUTH LIBBY**, a gifted young woman who has studied for the past two years with Madame de Wienzkowska, head of the Leschetizky Piano School, gave a piano recital at Hartford, Conn., on the last day of January. The recital was attended by a large number of musical people. The Hartford *Courant* in its issue of February 1 paid this tribute to Miss Libby's performance:

Miss Libby proved to be an exceedingly talented young woman of unmistakably superior teaching. She played a widely varied program without notes, which introduced, among others, compositions by Scarlatti, Beethoven and Chopin. It is not flattering to Miss Libby to say that she brought to these works the requisites of temperament and emotional restraint, aside from her technical agility and ability to make pearl-like runs, trills and such figures of velocity as abound in the works performed. Notable was her playing of the "Largo Appassionato" of the Beethoven Sonata, op. 11, No. 2, showing real depth of feeling and serious appreciation of the theme. A contrasting number that charmed the company was a lovely canzonetta by Schütt, played with the greatest delicacy and with exquisite feeling, phrasing and touch. Miss Libby is a very welcome addition to the musical forces of the city.

#### A Parcello Musicale.

**A**N unusually fine musical program was given at the music rooms of Miss Maria Parcello on Monday last week. The feature of the evening was the singing of Mrs. Oliver Burdette. She sang the aria from "Carmen," and a group of songs by Schubert, Grieg and Lassen with great artistic finish and with exquisite quality of tone production. Mrs. Burdette, who is rapidly forging to the front, has recently sung in concert with great success.

## Virgil Results in the South.

**Mrs. A. M. Virgil, Director of the Virgil Piano School, Returns from a Successful Trip to Southern Cities.**

**I**N response to a demand for Mrs. Virgil to demonstrate through the South the correct use of the Virgil method of piano instruction, Mrs. Virgil, accompanied by Master Miner Walden Gallup, the boy pianist, whose entire instruction has covered only a period of nineteen months at the Virgil Piano School, under the tutelage of Frederic Mariner, started for Norfolk, Va., where Mrs. Virgil gave an instructive talk, and Master Miner Gallup played a difficult, yet charming program, together with a few technical instructions, showing his remarkable velocity, accuracy and skill in scale, arpeggio, chord and octave work.

The day was foggy and rainy, nevertheless the hall was well packed and the people highly enthusiastic over Master Miner's phenomenal playing and the highly practical and utilitarian ideas as to piano instruction so clearly set forth by Mrs. Virgil. Miss Mary K. Ewell, soprano, and James Iredell Jenkins, baritone, gave two vocal numbers, which added much to the pleasure of the evening. The concert was given under the patronage of Miss Gwynne Ewell, a graduate of the teaching department in Mrs. Virgil's school, who has a large class of pupils studying the Virgil method in Norfolk.

On Saturday night a concert was given at Richmond, Va. Here the travelers were greeted by better weather, and although Saturday is usually a bad night for a concert, nevertheless every seat in the beautiful Y. M. C. A. Hall was taken, and in addition about 300 people stood during the entire program, while at least 200 or 300 more could not even gain admission. Master Miner's playing was again most enthusiastically received, encores were freely given and every evidence of appreciation and interest on the part of the audience was shown, both in the playing and in Mrs. Virgil's remarks. The concert here was given under the patronage of Mrs. F. Stayton Thompson, whose little pupil, Marion Banfill, eight years of age, took part in the program, greatly to her own and her teacher's credit, as well as the Virgil method, which is the method of instruction pursued. She has been under daily instruction a little over three months, and played among other things the eighth Invention of Bach and the Mozart Sonata in E major with remarkable ease, accuracy and finish. Miss Ida Robinson Curtis rendered a number of beautiful songs to the great satisfaction of the audience. She has a fine soprano voice of excellent quality and compass, which has been artistically trained and developed by F. Stayton Thompson, her teacher.

Monday evening found the travelers in Spartanburg, S. C., where they appeared at the auditorium of beautiful Converse College, the finest institution of its kind in the South. The musical department is under the direction of Dr. Peters, a man of many genial qualities and a capable musician. Miss Leila Thompson and Miss Shepper, two of the teachers in the musical department, hold teachers' certificates from Mrs. Virgil's School in New York. These young ladies have won for themselves much distinction for their successful teaching in this institution.

Master Miner Walden Gallup played the entire program, including some phenomenal technical work, in a most satisfactory and charming manner. In phrasing, tone and finish his playing was a model of artistic attainments. As a consequence he received the most hearty applause and encores and was presented with a most beautiful offering of flowers. Mrs. Virgil's remarks were eagerly listened to and carried convincing truth to her hearers whose approbation showed in their interested faces and ready applause.

Washington, D. C., was the next stopping place. Here Master Gallup played privately a number of times to interested friends and music teachers who wished to see some of the results obtained through the use of the Virgil method. It did not take long to convince the most skeptical of the great saving in time and physical and mental

wear and tear to both teachers and pupils. Mrs. Virgil's "Short Talks" were eminently practical and clear, and Master Miner's playing proved the truth of her assertions. Mrs. Virgil carried with her her new Tekniklavier, a keyboard for piano practice. It is a very beautiful instrument and won the admiration of all musicians, both for its great utility and its perfect construction.

#### Winderstein's Remarkable Memory.

**Programs to Be Played by the Leipsic Philharmonic Orchestra.**

**H**ANS WINDERSTEIN, the director of the Leipsic Philharmonic Orchestra, has a phenomenal memory, and in this respect resembles Hans von Bülow. His memorized repertory embraces the standard symphonies, including all of Beethoven's and the representative works of this genre of the leading composers, classical and romantic, old and modern. Critical Europe has unanimously conceded that Winderstein stands unrivaled in the interpretation of the last serious works of the great master, Beethoven, and, in view of this, it is all the more remarkable that he is so admirably fitted to interpret Wagner. Winderstein was decorated several years ago by Frau Wagner, who presented him at the time with a miniature of her famous husband.

The following extract is a high tribute to Winderstein's gift of memory:

Winderstein's memory is simply phenomenal! We had an opportunity to hear him direct, without a score, Beethoven's Symphonies Nos. 3, 5, 7 and 8; Mozart's G minor and C major ("Jupiter"); Schubert's B minor and C major, Schumann's D minor, &c.; in addition, the Wagner overtures, from "Rienzi" to "Parsifal"; Weber's overtures to "Freischütz," "Oberon," "Euryanthe"; Brahms' academic festival overture, as well as a number of other orchestral works by Liszt, Saint-Saëns, Massenet, Verdi, Tschai-kowsky, &c.—Berliner Musikzeitung.

In addition to the works mentioned above, Winderstein's repertory embraces many highly interesting compositions that are novelties here, while many others are only seldom played, and consequently are comparative novelties. Such works, for instance, as the "Vasentaseña" suite of Halvorsen; Langenberck's "Johannes," a symphonic epilogue written for Sudermann's tragedy of that name; "Divertimento," in D major, Dittersdorf; the works of Svendsen, &c.

A glance through the programs that the orchestra has been playing reveals the fact that it would be almost easier to mention what is not included in its repertory than to attempt to give a complete list of what the Leipsic Philharmonic Orchestra can offer.

The programs that will be presented on the American tour will range all the way from exclusive Wagner and Beethoven programs, and more general symphony programs of the highest order, to popular ones, made up of the best music to be found in the category of that known as "light" music.

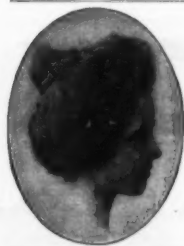
The tour as now completed includes the leading cities of the United States and Canada, and all indications point to its being an immense success.

#### S. C. Bennett.

One of the busiest singing teachers in New York is S. C. Bennett, who, in addition to his vocal pupils at Carnegie Hall, is employed two hours daily and three evenings per week as musical director of the American School of Opera. Mr. Bennett's method of instruction is consistent and musical, and his advanced pupils find no difficulty in securing positions. Some of his best pupils are Grace Wells Heagle, solo contralto at the Memorial Presbyterian Church, Brooklyn; M. Vernon Stiles, the new tenor with the Bostonians; Miss Helen E. Kerr, solo contralto of the Second Collegiate Church, and De Witt Mott, baritone.

#### Hayes Pupil Song Recital.

The pupils of J. Jerome Hayes will give a song recital this evening (Wednesday) at Carnegie Chamber Music Hall.



**The Brilliant Pianiste**

**JESSIE SHAY.**

**Exclusive Management:**

**LOUDON G. CHARLTON, Carnegie Hall, New York.**

**MADAME LISA**

**DELHAZE-WICKES,**

**FIRST SEASON IN AMERICA.**

**PIANIST.**

**CONCERTS. - INSTRUCTION.**

**FOR TEN YEARS PROFESSOR AT THE ROYAL CONSERVATORY OF MUSIC, LIEGE, BELGIUM.**

**Management CHAS. L. YOUNG, Townsend Bldg., NEW YORK.**

**Season 1900-1901.**

**HERBERT**

**Opera, Oratorio, Concert, Recitals.**

**WITHERSPOON**

**BASS.**

**For Terms, Dates, &c., address**

**Residence Studio: 202 West 78th St., New York.**

**PIANIST.**

**Studio: 35 West 16th Street, New York.**

**Management: LOUDON G. CHARLTON, Carnegie Hall, NEW YORK.**

# Department of The Violin

By GEORGE GEMÜNDER.

All communications to this department will be welcome. Address Department V, The Musical Courier, New York.

**A** CORRESPONDENT writes asking "Who is the greatest violinist living at the present time?" This is a broad question, and one that cannot be answered in this column, as violin playing is an art distinct in itself and entirely foreign to violin making, the trade in violins, and the object of this department.

• • •

Another consignment of old fiddles has arrived in this port, and, by the way, quite a large one. A singular thing in connection with this arrival is that nearly all the better instruments (although nothing of great value can be found among them) are without tops. Are these missing tops to arrive in another consignment in order to mislead as to their real value. Possibly the original tops may have been ruined and discarded, and after being refitted here may form another batch of "mongrel" specimens with which this country has been so abundantly afflicted.

• • •

A dealer in "all kinds" of violins who states and boasts his opinion in print "that any modern made violin is not worth more than \$100," and in the same breath offers a would-be purchaser a violin made by a prominent maker of to-day for \$250, with the statement that "it is worth \$500," should be shunned, mistrusted, ostracized, and with the co-operation of the legitimate trade be exterminated commercially for presenting a conglomeration of misrepresentations.

A recent advertisement offering for sale an old violin reminded me of a most important question. Among other things the advertisement stated "Absolute guarantee given." In my experience and in the experience of others this offer of a guarantee has often come up to us, and many purchasers have been duped because of the lack of worth of the guarantee. What is a guarantee, anyway? Has a violin purchaser or an intended purchaser ever given this matter a serious thought? Has a dealer ever done the same thing? In offering an old violin, say one upon which several reputable persons have given their opinions that to all appearances it is a genuine Stradivarius, what form of guarantee can be given with the instrument as to its genuineness? Certainly not one of the opinions expressed will carry with it a guarantee that the instrument is a genuine Strad. And yet in times past how many such guarantees have been given in Europe that such and such an instrument was really genuine? Such a guarantee, which is based only on an opinion, is not worth the paper it is written on. Many and many a time has been heard the statement, "Well, I have Mr. So-and-So's guarantee for this instrument," whether in offering the fiddle for sale or to satisfy his own mind in owning such a reputed instrument.

The absolute worth of such a guarantee given with any old violin can only be, as a matter of fact, an opinion, and if the standing and reputation and integrity of the seller

are above question, such a guarantee is taken and accepted on his honest opinion and belief only.

If a mistake has been made, and mistakes are apt to happen in this line very frequently, any redress demanded could only be obtained on the argument that the seller guaranteed it simply on his own opinion, and this could only be sustained in the courts upon a preponderance of expert testimony. The careful dealer or seller seldom gives a guarantee of this nature. All he can do, and all he generally does, is to say that in his opinion the instrument is genuine, but that he did not see it made. And who did see it made? Who can swear that any instrument is a genuine Strad or Guarnerius?

This calls to my mind a number of opinions expressed by a number of well-known persons in the profession overheard by me while in Boston last week. A well-known violinist showed me an instrument alleged to be a genuine Guarnerius, and for which he developed a violent liking. He had been hunting for a good violin for a very long time. It mattered little to him whether the instrument were a Guarnerius, but he expressed a liking for that master's own work because of the peculiar tone of his instruments. The violin was certainly a beautiful instrument, but whether genuine or not I refrain from passing an opinion on it now. He compared the violin with the best ones now in Boston, and those who heard it agreed that it was equal in tone to the best Strad in the city, for it possessed all the volume combined with quality. Then up came the question, Is it genuine? and there were not two men with courage enough to give a similar opinion. The intending purchaser was apparently proof against these conflicting opinions because he liked the violin, but these ominous opinions continued to worry him. I found out a little later that the sole reason for these doubtful suggestions as to the origin of the instrument emanated from a feeling of envy in each man that he did not possess this particular instrument. This is a very serious matter and goes to prove that opinions, even of men who ought to know, amount to very little when personal envy is concerned.

One of the all important things in connection with good violins is in the caring for them, to which strict attention should be paid. Many owners of good instruments are careless and cannot understand how or why their violins are in such bad condition. If violinists, no matter what their grade may be, would take the trouble to rub their instruments carefully with a piece of fine silk before and after using they would avoid a lot of trouble and expense; particularly after using the instrument should this be done, as dust and rosin would accumulate on the top, finger-board and the corners of the sides, and if not carefully removed at once will soon generate into a hardened substance.

No violinist who is not skilled in removing this substance should make the slightest attempt to do it, because if it is not very carefully done by an experienced repairer it is certainly very detrimental to the varnish, which in very many cases can never be replaced. The prompt use of fine silk or chamois will avoid all such trouble, and will obviate the necessity for falling back on the very many alleged varnish restorers. Avoid them by all means, as

nothing can restore the varnish but varnish itself. Never use alcohol in polishing or cleaning a violin, as you run a very large risk of spoiling the whole thing. If such a remedy is necessary have it done by a competent person and your instrument will be the gainer.

Dust accumulates very quickly on the inside of a violin and to do away with it use the finest of white sand, very dry, which should be poured through the F holes and the violin well shaken. Then reverse the instrument and the sand will carry the dust away with it. Never use salt in the cleaning of a violin, as even in its dry state it will cling to any dampness on the inside of the violin and adhere to and fill up all the crevices. Another speedy way to ruin a good violin is observed by many of our amateurs in the profession taking them to the seashore. The contact with the salt air will spoil the best instrument made in a short time, and in every case a substitute should be used.

All violins will invariably suffer in very damp weather, and I would recommend if you are not absolutely forced to take an instrument from its case, to leave it there well wrapped up in fine cloths and chamois, and stored away on a shelf in the closet. Never put the case with the violin on the floor, under the piano or sofa, as so many do. Always put it on an elevated object. A great mistake some make when leaving for an extended trip is to put their violin in some safe deposit vault. It is well enough if the vault is not in the basement; even then they don't exclude dampness. I saw a splendid Amati totally ruined by having been placed in such a vault one year before it again saw the light of day.

## Hugo Becker 'Cello Recital.

**HUGO BECKER**, the German violoncello virtuoso, gave a recital yesterday (Tuesday) afternoon, in Mendelssohn Hall. The program was not too long and was diversified by the singing of Miss Sara Anderson, the soprano. Mr. Becker, with his marvelous "Strad," opened the concert in the Sonata by Richard Strauss for cello and piano, op. 6. The clearness of writing and generally melodic character of the work endear it to those who admire lack of originality. Strauss is Schumann, Brahms, even Mendelssohn, in this early work, and he is always agreeable, but never individual. Therefore the composition is praised.

Mr. Becker was assisted in the performance of the sonata by Katherine Ruth Heyman, who adds to her qualities as a piano virtuoso the rare distinction of playing chamber music artistically. The reading was admirable throughout. Valentin's (1600) quaint, and for us novel, 'cello suite was delivered by Mr. Becker with much breadth, humor, and of course, satisfying tone and technic. His own attempts in the antique—Largo and Menuetto—proved to be excellent transcriptions of the form, feeling, even atmosphere, of the eighteenth century style. The largo had a Händelian flavor. Mr. Becker closed his program with numbers by Cui and Fitzenhagen, which revealed his mastery of bowing and fingering. He is a most artistic player and deserved the large audience—a paying one *mirabile dictu!*—and the frequent applause.

Miss Anderson, who has just returned from abroad, sang selections from Saint-Saëns and Brahms.

## Adele Laeis Baldwin.

**MRS. BALDWIN'S** engagements last week were as follows: Mrs. Dimock's musicale, Madison avenue and Sixtieth street; Mrs. Hepburn's musicale, the Osborne, Fifty-seventh street and Seventh avenue, and at the thirteenth annual Burns celebration of the New York Scottish Society at Assembly Hall, Fifth avenue and Twentieth street, on Tuesday, January 22.

The society was so much pleased with Mrs. Baldwin's linguistic talents that the offers presented her with a beautiful enameled pin in token of their appreciation of her beautiful presentation of the Scotch songs and the correct pronunciation of the Scotch dialect, which "surpassed their expectations."

**ARTHUR  
BERESFORD,**  
BASSO-BARITONE.  
STEINERT HALL, BOSTON, MASS.



RESULTS  
decide the successful  
TEACHER.  
**Frederic Mariner**  
TECHNIC SPECIALIST.  
STUDIO:  
VIRGIL PIANO SCHOOL,  
29 West 15th St., New York.



Copyright, M. B. Parkinson.

**EARL  
GULICK**  
THE AMERICAN NIGHTINGALE.

"Mrs. McKinley and I very much enjoyed having you sing, and we both wish for you a full measure of success in your coming recital."

*William McKinley*

Address **JOHN GILBERT GULICK, D. D. S.,**  
467 Bedford Avenue, BROOKLYN, NEW YORK.



## FANNIE BLOOMFIELD ZEISLER

The Great Pianist Plays with Pittsburg Orchestra.

FANNIE BLOOMFIELD ZEISLER played last night at Carnegie Hall with the Pittsburg Orchestra, and achieved an unparalleled success. This great pianist who is now at the apogee of her powers, has greatly mellowed since she was last heard here. Her nerves, which formerly rode roughshod over her rhythms and tonal balance, are now under complete control. The temperamental fire blazes as brightly as ever; but it never becomes a destructive conflagration. With undue modesty Madame Bloomfield Zeisler chose as her entrance number on the program the A minor Concerto of Eduard Grieg. It is not a difficult work to interpret, either technically or musically. But it is difficult to lend to its well worn measures a novelty of treatment. Neupert, now dead and almost forgotten, first played the concerto in this city. It was dedicated to this remarkable Scandinavian virtuoso. Since then Rummel, Miss Dyas, Carreño and many others have presented the composition. It has no weighty musical message to deliver; it is an unpretentious work full of the Northern color so dear to Grieg. The structure is slight, the themes pleasing rather than profound—it is charming music making by a gifted, "genial" nature. And it is also deadly monotonous because of its having fallen victim to the wiles of the conservatory girl. To play it as did Madame Bloomfield Zeisler on this occasion was a revelation.

Her tempi were just, and there was a fine rhythmic elasticity and pulse throughout. The *allegro* was read with the utmost simplicity—pomposity of tone is fatal to this movement; the song theme was lyrically sounded, and when the cadenza was reached we felt that there was plenty of reserve power for its massive climaxes. But this *artiste* does not build as others do; she has in a great degree the power of evoking the atmosphere of dramatic intensity. Hence the tonal climacteric came in the most unforced manner; the excitement was in it, and the volume, but the piano was never hammered, punched, pounded or otherwise maltreated as is the custom at this juncture.

Grieg begins his slow movement beautifully. It is not carried through. As ever the man thinks in short, lyrical phrases; he has not the grand manner. But he contrives a genuine mood in this section. Its *coda*, with the Schubert like accompanying figure, the "Ave Maria," is very pretty. The last movement degenerates into mere clowning at times. Even the lyric part—Balfé must have affected Grieg, for we clearly hear "I Dreamt That I Dwelt"—does not compensate for the hurly burly of the dance. A clever change of key and rhythm makes an effective *coda*. In both movements the pianist exhibited the keenest discrimination as to tonal values, a nice adjustment of rhythms, and all the necessary externals of touch. Velocity she gave to the finale, and breadth to the closing pages. She easily dominated the orchestra at the end, and all in the most effortless fashion.

In a short group of soli Madame Bloomfield Zeisler proved her mettle in another *genre*. She became the miniaturist, the etcher of delicate lines and graceful curves. The playing of the Schubert-Liszt "Hark, Hark the Lark" was delicious in color and sentiment. It was a poem overheard. It was followed by a bold and brilliant performance of the

"Marche Militaire," after Tausig. Here again the dynamic gradations revealed a new Bloomfield Zeisler. Every possible effect in the way of tonal perspective was produced upon the keyboard. And there was plenty of power, for the pianist's wrists have become very strong, very pliant. The extraordinary development of finger elasticity was demonstrated in the repeated notes of the encore—the only one responded to, though there were a half dozen recalls. Altogether Fannie Bloomfield-Zeisler enjoyed an overwhelming triumph, a triumph won by the sheer merit of her artistic and fascinating performance.

She gives a recital—the first purely public one in New York—to-morrow (Thursday) afternoon in Mendelssohn Hall.

Boston, February 11, 1901.

The following is the program of Madame Bloomfield-Zeisler's recital here at Steinert Hall on February 9:

Etudes Symphoniques, op. 13.....Schumann  
Ballade, No. 1, from Fantaisie, op. 143.....Godard  
Ballade, op. 24, Variations on a Norwegian Melody.....Grieg  
Song Without Words, op. 62, No. 6 (repeated).....Mendelssohn  
Song Without Words, op. 67, No. 4.....Mendelssohn  
Impromptu, op. 36.....Chopin  
Etude, op. 10, No. 4.....Chopin  
Etude, op. 10, No. 7.....Chopin  
Valse, op. 70, No. 1.....Chopin  
Liebestraum, Nocturne, No. 3.....Liszt  
Tarantelle, No. 3, from Venezia e Napoli.....Liszt

Her success was phenomenal. She had to repeat the op. 70 Valse, and her encores were numerous, among others being "Caprice Espagnol," by Moszkowski; "Hark, Hark, the Lark," Schubert-Liszt; "Marche Militaire," Schubert-Tausig, and a "Berceuse," by Chopin.

These four additional numbers, following the last piece on the program, were played after indescribable scenes of enthusiasm.

## The John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

The Lark Now Leaves His Wat'ry Nest.....Parker  
In Maytime.....Dudley Buck  
Dudley Buck, Jr. (January 23).....New York

Endymion.....Liza Lehmann  
Eyes of Blue.....Chaminade  
Where'er Love Has Passed.....Chaminade  
Mrs. Shir-Cliff (January 17).....Washington, D. C.

Reste.....Chaminade  
The Nightingale's Song.....Nevin  
Jennie Dutton (January 13).....Carnegie Hall, New York

Reevesonian.....Reeves  
First Regiment Band (January 20).....Boston, Mass.

Mr. Thomas Cat.....Hall  
First Regiment Band (January 27).....Boston, Mass.

Rose Fable.....Hawley  
Miss Louise B. Voigt (January 26).....Columbus, Ohio

The Lark Now Leaves His Wat'ry Nest.....Parker  
R. Byron Overstreet (January 26).....Columbus, Ohio

A Day in Venice.....Nevin  
Zeno Nagel (January 25).....Cincinnati, Ohio

All For You.....Guy d'Hardelet  
Miss Florence Mulford (January 18).....Plainfield, N. J.

Danny Deever.....Damrosch  
In Maytime.....Oley Speaks  
Robert Hosea (January 21).....Troy, N. Y.

Eyes of Blue.....Oley Speaks  
In Maytime.....Oley Speaks  
Robert Hosea (January 25).....New York

Necklace of Love.....Nevin  
Miss Phillips (January 18).....Plainfield, N. J.

## Gerard-Thiers.

"The Drawing Room" has engaged Alfred Gerard-Thiers, the voice specialist, to lecture on the "Technic of Musical Expression," Thursday, February 14, at the Waldorf-Astoria.

## Kreisler's Triumphs Continue.

Soloist at the Last Concert of the Philadelphia Orchestra, Where He Wins an Ovation.

## Philadelphia Press Notices.

Given a beautifully toned instrument and a young violinist who knows the technic of that instrument, has a thorough mastery over the bow, and a refined musical feeling, and Vieuxtemps' elaborate Concerto No. 11 is assured of as perfect an interpretation as can be desired. This was why Fritz Kreisler received such a storm of applause last evening at the Academy of Music when he appeared as the soloist of the third concert of the Philadelphia Orchestra's series. That he is a thorough master of his art was plainly evident; indeed, he may be classed as one of the finest violinists that it has been a local audience's pleasure to hear. His execution is faultless, his bowing sincere, while the tone is at all times pure. Even the, at times, defective orchestral accompaniment failed to mar the performance of the Vieuxtemps number, which all but brought the audience to its feet. Kreisler's success was complete, and after four recalls he graciously responded by playing the Bach minuet most delightfully.—Telegraph.

It was nothing short of an ovation that was given to Fritz Kreisler, the young Austrian violinist, at the Academy of Music last evening as the soloist of the third concert of the Philadelphia Orchestra. Not since Ysaye, the Belgian virtuoso, thrilled music lovers a few years ago has such a scene of triumph greeted a violinist in that vast auditorium. Last night every one who heard him paid the tribute of enthusiastic applause to Herr Kreisler, who is beyond all dispute entitled to be hailed as a genuine master of the bow. His instrument, to begin with, is a marvelous toned Guarnerius, and it was a fit instrument for the art of such a wizard of tones. With a wrist of remarkable firmness and dexterity Herr Kreisler's production of tone was magnificent throughout; now of a noble breadth, now wooing the ear in the daintiest arabesques, and now even more than dainty, deserving no other word than exquisite. The audience hung enchanted upon his bow, and at the close of this brilliant opus recalled the performer four times. In the end the gracious violinist consented to delight his host of admirers with an encore, and, in curious contrast to the Vieuxtemps Concerto No. 11, op. 9, he rendered a simple, quaint gavotte by Bach, playing it with happy appreciation of its naive, old-fashioned style. May Kreisler return soon again and gratify us with further achievements of his undeniably first rank art!—Record.

It is long since a violinist has made so entirely delightful an impression as did Kreisler. He is a big young fellow, with a marvelously accomplished execution and a fresh, musicianly fervor beneath it that is inspiring. His technic in the Vieuxtemps Concerto seemed faultless, with a pure and clear intonation and a clean and brilliant execution that never loses its firmness and sincerity. His success was complete, and he did not impair it by the Bach minuet that he gave in response to repeated recalls.

This brilliant soloist added to the entire success of a very beautiful concert.—Times.

It was left for the symphony concert of the Philadelphia Orchestra at the Academy of Music last evening to prove that after all soloists have their uses. The two other concerts of this week, though provided with soloists, did not in any way indicate that they were there for any very definite purpose, but Fritz Kreisler, the violinist, last evening gave that precise effect of magnetic personality, that sense of amazing individual achievement that carries one away, and rightly. That is what a soloist is for. He is the personal, the orchestra, the impersonal equation. He is there as a virtuoso and should force his appeal home by his skill and his art. And this Kreisler did in full measure. The furore he aroused after he had played the first two movements of the Vieuxtemps' Concerto No. 11, op. 19, was the spontaneous tribute of the moment. It was so heart-felt that when repeated after the concerto the artist good humoredly consented to an encore and gave the Bach Gavotte in a decidedly animated manner, with a splendid display of technic.

Kreisler is a true solo violinist. Technically able to run the whole gamut of difficulties in a manner as brilliant, as assured as it is tonally certain, he carries all before him with a splendid dash and gives one a special delight in the decision, the crispness with which he takes his staccati, his runs and his harmonies. He also has a way of whipping off his concluding phrases in a very attractive manner. Withal, there is no suggestion of trickery. It is all clean, clear good work, and back of it a sincere artistic temperament that is inspiring and infectious.—Press.

## YULISSE HARRISON,

Prima Donna Soprano.

—OPERA, CONCERT, ORATORIO.—  
Now Touring in England and the Continent.

## FRANCIS WALKER

## Summer School of Music

IN

FLORENCE, ITALY.

Send for Booklet About SESSION OF 1901.

ADDRESS:

FRANCIS WALKER, Director,

LOW'S TOURIST AGENCY,

1123 Broadway, NEW YORK.



**SADA**

VIOLINISTE.

**WERTHEIM.**

Address HENRY WOLFSOHN,

131 East 17th St., NEW YORK.

"Sada electrifies the public. Ysaye foretells a great future for her."—London Modern Society.

## The Clavier Controversy.

Editors Musical Courier:

**A**S I have read the five letters of Dr. Henry G. Hanchett in late issues of THE MUSICAL COURIER upon the Clavier method, I have been impressed with the fact that he has failed to grasp the real thought and principle underlying all of Mr. Virgil's work as teacher, author and inventor. Dr. Hanchett's understanding seems clouded or he could not separate effect from cause, as he does in trying to accept and commend the method and the Clavier without proper appreciation of the ideas, the aims, the truth which Mr. Virgil reflected in bringing them forth.

If Dr. Hanchett had been able to grasp this, if it had been possible for him to come to Mr. Virgil, willing to discard the old ideas which had caused the deficiencies in his technic, which he admits and which prevented his grasping the new ideas; if he could have taken the time to thoroughly study and learn and apply all that there is in Mr. Virgil's Clavier method, under Mr. Virgil's own direction, preparing each lesson according to Mr. Virgil's conception of both touch and technic and their application to the expression of music as a language he never could have written the following words: "He is a fanatic in his devotion to a machine and a method, and thereby is made blind to the value of art and the needs of his pupils' minds and souls." Every conscientious, earnest, thoughtful pupil of Mr. Virgil knows that these words are absolutely false. It was my privilege to study the Clavier method in this thorough way for more than a year with Mr. Virgil, starting from the very beginning in a "special technic" class and entering the advanced class later on; also taking private lessons with him during the entire time. I have also taught under Mr. Virgil's personal supervision at the Clavier Company Piano School (being a member of the faculty at present) and I am impelled by my loyalty to truth to say that Dr. Hanchett does not know whereof he speaks when he says that "This school makes its goal technic, execution, performance, gymnastics, and that quality of touch, artistic expression, beauty, culture, music, are considerations of inferior rank." The purpose of the Clavier and method is to furnish in the best, most thorough and shortest way the skill required to express the language of music. As long as physical, material means are necessary to make manifest the inspired thoughts of the great musical minds, it behooves us to find and use the method which gives us the principles of this pianistic skill, principles which must be conceived, grasped mentally and expressed physically.

The understanding of music may exist in one's own consciousness, one may be able to realize the poetic beauty of a great work, to have received its message spiritually, but unless one has acquired the requisite pianistic skill one cannot communicate this message to another.

Those who have been Mr. Virgil's pupils know well the interesting history of the development of the ideas which led step by step to the invention of the Clavier, and the gradual, slow growth of the method to its present completeness. They know that it was his study of psychology and educational science that showed him how confusing and meagre were prevailing methods of foundational piano teaching. It was the deplorable lack of a definite knowledge of the causes of good and bad playing, i. e., of right and wrong conditions, positions and movements, ignorance of definite principles by which to solve each problem involving artistic playing skill, variety of touch, rhythm, accent and expression, which accounted for the thousands of failures—failures to express what was musically felt. Of course, "it is the music itself that is worth while"? No musical student or teacher has ever questioned this.

The only possible reason that it may ever have seemed that Mr. Virgil was "putting mechanism to the fore" is that he is an iconoclast in musical education. The man who brings new ideas to the world must of necessity tear down old ones, must be a specialist, must seem so to the world even more than he really is, because of his enforced insistence upon the new ideas. As music itself advances, the demands upon the interpreter become greater. We must learn to save energy and strength, to condense, to acquire in the quickest time possible the best mental and physical control, the greatest skill and most varied technic; in other words, to get the mechanical gearing in perfect order ready to give expression to music. This can only be done by the study of principles. We must have a definite principle, a clear understanding of a right and wrong way for the acquisition of playing skill, just as the composer needs to understand the principles of harmony and composition. But are these the goal and aim? Never for a moment could such an idea cloud the enlightened mind of A. K. Virgil. When principles are understood and mastered, the machinery all in order, then let the dominating thought—the musical sense—take control, for the pupil is then ready to study musical works. We no longer in these modern days need to play a composition over hundreds of times trying to conquer difficulties, only to be told by the teacher to "practice it more," as in the old uncertain days. We do more mentally, we think, get the mental grasp of what is needed, the mental concept of the composition, its form, its harmonic structure, its technical needs. In this mind work the Clavier is invaluable.

A far greater use of the Clavier than the simple thought of clicks and the acquiring of a mechanical legato is the possibility through its use of musical thinking—of grasping mentally the spiritual message of the composer, and revealing it through fingers, arms, muscles (the physical means), by intellectual study, separated from the emotional or sensual pleasure of the tone—until the mental picture has been made—and the thought of the composer has reached the intelligence of the interpreter.

Dr. Hanchett says: "I want to see music made a subject of study, and I know that the Clavier can be so used as to facilitate that study very greatly. The purpose of my criticism is to interpose, so far as my influence will enable me to do, some slight barrier to such a use of the Clavier as will tend to exalt mere technic and obscure the study of the art of language of music." This is all commendable, but to anyone who has listened thoughtfully to Mr. Virgil's daily lectures before a five weeks' summer school of enlightened, progressive musicians from all parts of our country, and to his weekly lectures before his New York school, and who has been in close touch with him and his ideas in class and private lessons and observed the steady and continued growth and musical progress of pupils under his own direction, it sounds strange and meaningless.

Mr. Virgil is a great educator. He is not a pianist, and does not claim to be a teacher of interpretation. Upward of thirty years of his life have been devoted to the special work of developing his educational ideas and applying these to the art of piano teaching.

It is too soon yet to judge of the real artistic results of the method, for it is only recently that it has been given to the world in its entirety. It has been in process of development, and the "Second Book of Foundation Exercises" (without which one has only the merest beginning) was completed during Mr. Virgil's stay of several years in Europe, where his broader experiences, his close touch with the greatest artists of the world, his wide experience in meeting and examining hundreds of students in Berlin and London, were of immense value to him. Book II. is largely a result of those years of study and investigation.

The school which he directs is not yet two years old. His idea from the beginning has been to have the study of interpretation go hand in hand with the special technic work.

The great teachers whom Dr. Hanchett mentions cannot yet have had an opportunity to judge of real results to be obtained by study of the Clavier method as a whole.

Not yet four months have elapsed since Mr. Fabian has been in charge of the interpretation classes. A student could never be "led away from true art and into the dreary wastes of mechanism," or mistake the means for the end in the ideal school of Mr. Virgil's conception, with everything in its proper place—ear training, sight reading, harmony, theory and history of music, mental and physical development and control, and the study of the works of the great masters in special interpretation classes.

Mr. Virgil is a deep and original thinker, a man with the full courage of his convictions, the author of a foundational method for acquiring pianistic skill the best and most complete published to the world to-day, and the inventor of an instrument which is the logical and natural result of the educational ideas underlying his method.

I am glad to be able to express in this way my acknowledgment of the debt of gratitude which I, in common with all pianists, both artists and students, owe to Mr. Virgil for what he has done for the science of the art of piano playing.

STELLA HADDEN-ALEXANDER.

LONDON, England, January 24, 1901.

Editors The Musical Courier:

As one among the earliest of those who, here in England, have made a study of the Clavier method of training in piano playing, and, moreover, as one who has had the great advantage of receiving instruction in that incomparable method from Mr. Virgil personally; instruction extending over a considerable period of time and embracing a very great number of lessons, constituting, in fact, what even Mr. Virgil himself will, I believe, admit to have been a practically complete and exhaustive course of tuition, I should like to be allowed to deny most emphatically the statement made by Dr. Henry G. Hanchett in a letter to THE MUSICAL COURIER of December 19, 1900, in which, referring to schools where the Clavier method is taught he says: "These schools without exception, make the goal technic, execution, performance, gymnastics; in all of them quality of touch, artistic expression, beauty, culture, music are considerations of inferior rank."

Applied to schools under Mr. Virgil's control and all schools that aim at faithfully carrying out his ideals this statement is totally devoid of any foundation of truth. In fact, I can hardly imagine an assertion more false and misleading, and can only consider it due either to intentional misrepresentation or lamentable ignorance both of the true principles as well as the aims and objects of the Clavier method. All who know anything at all about Mr. Virgil as a teacher must be aware that whatever importance he attaches to the technic of piano playing, he regards it, after all, as a means to the securing, eventually, artistic musical performance. This he is constantly impressing upon all his pupils, and to such an extent that any who fail to remember it must indeed be incredibly forgetful or stupid. He, and I may add his disciples, will not for a moment allow that they consider "quality of touch, artistic expression, beauty, culture, music are considerations of inferior rank." At the very commencement of Mr. Virgil's method, Foundational Exercise, Book I., "Introductory to the Sixth Edition," page 3, under the heading, "Recent Developments," Mr. Virgil writes, "In accordance with the theories of the Clavier system strict piano technic should be made a first elementary study." The italics are Mr. Virgil's, and his thus emphasizing the fact that tech-

London Address: MR. N. VERT, 6 Cork St., London, W.

Cable: "SHELDON TEW."

ERICSSON

**MR. H. WHITNEY TEW.**  
IN AMERICA JAN'Y-APRIL, 1902. DATES NOW BOOKING.

American Address: Care THE MUSICAL COURIER, New York.

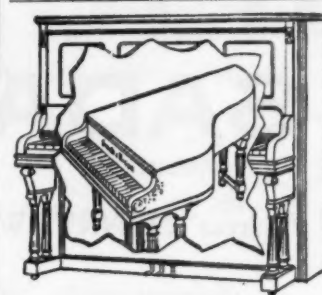
**ELEANOR CLEAVER**  
**CONTRALTO.**

In London Season 1901.

Recitals, Concerts, Oratorio. Pupil of Delle Sedie, teacher of Trebelli-Bettini and other world famed Artists.

For Dates, Terms, &c., address

177 Duane Street, NEW YORK.



A Grand Piano  
IN AN  
UPRIGHT CASE.

**SMITH & NIXON,**

Cincinnati, Ohio,  
Manufacture this instrument for  
**MUSICIANS.**



nic should be a "first elementary study" is surely conclusive proof that he looks upon it as a means to an end—not the end itself, as Dr. Hanchett asserts. On the following page of the same work (page 4), under the heading, "Introductory," the same words are repeated, italicized in the same manner. On page 7, "Technic Study in Piano Playing"—the actual beginning of the work—will be found as the very first heading, "A Musical Touch." Even the title of the work, "Foundational Exercises in Piano Playing," helps to prove with absolute certainty, even to those who only know Mr. Virgil by his writings, that, notwithstanding the great importance he very properly attaches to piano technic, he nevertheless considers its importance to be derived entirely from the fact that it is a means, an absolutely indispensable means, but skill a means only—and not the end.

That one who not only has, I presume, studied Mr. Virgil's works, but has also received instruction from him, and as a result expresses his admiration of both Clavier and method in the way Dr. Hanchett does: professing himself "a warm friend of the Virgil Practice Clavier," and desiring to be "always remembered" as "a proved friend of the Clavier and of the Clavier method," that such an one, I repeat, should adopt the truly original means of proving the warmth of his friendship, that Dr. Hanchett has adopted in the making of such unwarranted statements, appears to me a proceeding that affords ground for entertaining grave doubts respecting the sincerity or else the sanity of the writer.

I should imagine, however, that intelligent readers will attach little importance to the statement of one who, after having at the commencement of a letter written as follows: "In my former letters I have endeavored to make clear my admiration for the Practice Clavier and the Virgil method," continues a little later on in the same letter thus: "There has been an unflinching, undying enthusiasm displayed by the inventor of the instrument and method that is beyond all praise, and that has won a place and recognition for both, that their artistic merits alone would never have given them. \* \* \* But one may admire courage even when he thinks it displayed in a bad cause" (see third letter from Dr. Hanchett in your issue of January 2). The italics are mine. In other words Dr. Hanchett has been endeavoring so strenuously to express his admiration for an instrument and method that he considers deficient in artistic merit, and which he alludes to as a "bad cause."

I have already trespassed too much upon your valuable space, otherwise there is a great deal in that third letter also against which I should like to enter my protest.

Allow me to add that I also am a warm friend of the Virgil Practice Clavier, as well as of the method, not, however, of the same type as that to which Dr. Hanchett belongs, but of one desirous as far as possible, of yielding Mr. Virgil all the respect, admiration and support due from an appreciative pupil to a great teacher.

CHAS. STREHLER COOK.

BROOKLYN, N. Y.

#### Editors The Musical Courier:

I am much interested in the Virgil Clavier controversy, and am very glad of the opportunity to make a few statements about the Virgil method.

Have studied this method thoroughly and earnestly for the past five years, and last year studied personally with A. K. Virgil. The goal aimed at is not only technic and execution, but the most artistic expression and beautiful qualities of touch, which are a pleasure to listen to and a greater pleasure to study.

The lectures or talks given in connection with the lesson are most interesting because of their refinement and culture, qualities plainly to be seen in the playing of the pupils at the weekly musicals, which, I am sure, would convince anyone who attacks this method without thoroughly investigating. Have had quite some experience as a teacher, and the wonderful progress of the children and the interesting playing at the musicals convince the audience that the Virgil method teaches something more than

technic alone, as the repose and artistic touches of the Virgil pupil show culture and beauty.

We are often confronted by advanced players who say that the Virgil method is too mechanical, and therefore condemn it; to such I would say, You forget how many years you studied five finger exercises (to the great annoyance of your family and neighbors), which are mechanical enough to listen to I am sure, and now you calmly condemn an advanced method which does away with all that annoyance and which trains your mind in a most wonderful way to think and therefore to memorize. My opinion is that a thinking player can learn to be an artistic player.

EMMA AHRENS,

78 Ross Street.

January 8, 1901.

BERLIN, W., Germany, January 24, 1901.

#### Editors The Musical Courier:

I think your contributor, Henry G. Hanchett, must be wholly ignorant of the real principles of the Clavier method to make the assertion that Mr. Virgil "considers quality of touch, artistic expression, beauty, culture, music of inferior rank."

I have studied with Mr. Virgil personally and have been connected with the Clavier work for about four years. Previously I have studied for many years with several of the leading teachers in Frankfurt-am-Main, Vienna, Berlin and Stuttgart, and so have had much experience in piano study and in methods of teaching. I can conscientiously say that the Clavier method has done more to help me in developing tone and in the acquisition of good execution than did any of my previous training.

I consider the method, as Mr. Virgil teaches it, not alone superior for the acquisition of technic, but also for the development of quality of touch, artistic expression, beauty of tonal effect and music. Trusting you will give these few lines space in your valuable paper, I am,

Yours truly,

ESPERANZA KISCH-SCHORR.

### Farewell Strauss Concerts.

EDUARD STRAUSS and his Vienna Orchestra gave what may be described as a series of farewell concerts in Greater New York. The concert last Sunday night at the Harlem Opera House was advertised as the "farewell concert in New York city." Monday night the famous conductor and his musicians crossed the bridge to Brooklyn, and in that borough gave a "farewell" concert at the Academy of Music.

Tuesday evening the orchestra and the leader appeared at the Charity Ball at the Metropolitan Opera House, and this was, in fact, the farewell engagement in New York.

The program played at the Brooklyn concert proved somewhat of a disappointment to the audience, as it contained but one of the waltzes by Johann Strauss, and the one played, "Vienna Life," is not as popular as some of the others written by the "waltz king." But many in the house were delighted when the "Blue Danube" was played as an encore after the "Naila" waltz, by Delibes. The "Pizzicato Polka," another of the Strauss gems, was also played as an encore. The other numbers heard at the Brooklyn concert were: Overture from the operetta "Waldmeister," Johann Strauss; Fragment from the Fantaisie "The Nations"; "Entr'acte à la Rococo" (for string quartet), E. Gillet; polka, "Hearty and Sensible," Eduard Strauss; Hungarian Rhapsody No. 12, Franz Liszt; "Song Without Words" (orchestrated by Eduard Strauss), Mendelssohn; characteristic march, "Caucasian," Johann Strauss.

Strauss conducted these farewell concerts with his left hand, his right arm having been injured in the railroad accident last week. The grace and skill, however, of Strauss were as manifest as ever, and his individuality as ever impressive. The tour of this orchestra has been very successful. In all about 103 concerts were given, and particularly in the West and in Canada the people received the immortal waltzes with the greatest enthusiasm.

#### Leonora Jackson in Texas.

EL PASO, TEX., February 5, 1901.

LEONORA JACKSON played here last night at Myar's Opera House, under the auspices of the Women's Club, to a large and fashionable audience. Everyone was charmed with her excellent performance. The Women's Club gave a reception in honor of the violinist at the home of Mrs. I. J. Beall.

#### Lenox Continues.

George Seymour Lenox has just closed a contract with the music committee of Memorial Presbyterian Church, whereby he continues at that church for another year as tenor soloist, with a handsome advance in salary. Mr. Lenox is ill with pneumonia, but trusts to be about before very long.

### "Ein Heldenleben."

#### Great Success in Leipzig.

LEIPZIG, February 12, 1901.

#### Musical Courier, New York:

RICHARD STRAUSS' "Heldenleben" immense success last night at the Philharmonie, under Hans Winderstein. KRANICH.

#### Clavier Company's Piano Recital.

THE pupils of the Clavier Company Piano School must be commended upon the indefatigable manner with which they perform at their weekly recitals, the one of last Thursday evening being of more than usual interest, when with the kind assistance of Miss Anita Gibson, soprano, the following program was presented:

Sonata, op. 2, No. 1 (first movement).....Beethoven  
Der Vogel als Prophet.....Schumann  
Miss Bertha Kilian.  
Zur Gitarre.....Hiller  
Miss Sadie Koenig.  
Love Song.....Nevin  
Witches' Dance.....MacDowell  
John Rebarer.  
Sweetheart, Thy Lips Are Touched with Flame.....Chadwick  
Mon Cœur s'Ouvre à ta Voix.....Saint-Saëns  
Miss Anita Gibson.  
Paper. Subject: "The Old and the New World—The Old and the New Method."  
Miss Florence Dodd.  
Sonata, op. 31, No. 3 (first and second movements).....Beethoven  
Miss Bertha Hoberg.  
Album Leaf.....Schumann  
Valse.....Schütt  
Miss Winnifred Willett.  
March from Tannhäuser.....Wagner-Liszt  
Miss Eleanor Foster.

Miss Kilian in the first number showed decided improvement, but needs more abandon. Nervousness, that horror of the concert room, prevented Miss Koenig and Mr. Rebarer from doing justice to themselves.

In the fourth number a pleasing variety was added to the program by the artistic singing of Miss Anita Gibson, whose sweet voice and charming personality delighted all. Miss Gibson's voice is deeply rich and sympathetic in quality and has been admirably trained. The intensity of her rendering of Saint-Saëns' impassioned ballad shows that she possesses temperament as well as a beautiful voice.

Miss Florence Dodd, Mr. Virgil's clever assistant, read an interesting paper on "Music Study in Berlin." It is one thing to play Beethoven and another thing to play Beethoven well. Miss Hoberg showed in the artistic tonal effects produced that she is certainly capable of the latter. Miss Willett touches even her simplest number with her own individuality. The Valse was very dainty and effective. Miss Foster closed the program with an excellent rendering of Liszt's difficult transcription of the March from "Tannhäuser." It is evident that on account of nervousness many of the pupils are unable to do justice to their numbers. It is for this reason that the admirable system of weekly recitals has been adopted. Mr. Virgil believing that this difficulty is only overcome by experience and repeated public performances.

#### Change at the New England Conservatory of Music.

For many years Dr. Sam Wiener has been teacher of languages at the New England Conservatory of Music. His resignation was tendered recently, and Alexander Blaess has been appointed his successor. Mr. Blaess will add to the department a new feature in the teaching of diction in French and German for singers.



## SOUSA AND HIS BAND

Office: Astor Court Building, New York.

Eighteenth Semi-Annual and Fifth Transcontinental Tour.

Route, February, 1901.

San Francisco, Cal., The Alhambra,	Mat. and Eve., Thur., 14
San Francisco, Cal., The Alhambra,	Mat. and Eve., Fri., 15
San Francisco, Cal., The Alhambra,	Mat. and Eve., Sat., 16
San Francisco, Cal.,	Sun., 17
Fresno, Cal., Barton Opera House,	Evening, Mon., 18
Ventura, Cal., Ventura Opera House,	Matinee, Tues., 19
Santa Barbara, Cal., Opera House,	Evening, Tues., 19
Redlands, Cal., Academy of Music,	Matinee, Wed., 20
Riverside, Cal., Loring Opera House,	Evening, Wed., 20
Santa Ana, Cal., Grand Opera House,	Matinee, Thur., 21
Los Angeles, Cal., Hazard Pavilion,	Evening, Thur., 21
Los Angeles, Cal., Hazard Pavilion,	Mat. and Eve., Fri., 22
Los Angeles, Cal., Hazard Pavilion,	Mat. and Eve., Sat., 23
Sacramento, Cal., Clunie Opera House,	Evening, Sun., 24

**CHARLES HUMPHREY**  
3631 Olive St., St. Louis, Mo. **TENOR.**

**LENA DORIA DEVINE.**  
VOICE PLACING,  
Lamperti Method.

REPERTORY:  
Opera, Concert, Etc.

**Vocal Instruction.**  
Sole Teacher of Blanche Duffield, Soprano Soloist with  
Sousa's Band Seasons 1900 and 1901.  
136 FIFTH AVENUE, NEW YORK.

## An Operatic Benefit.

THE Eclectic Club, of this city, gave a grand operatic and dramatic entertainment for the benefit of the Army Relief Society last Friday night in the Waldorf-Astoria ballroom. The stage was regularly set for the various operatic scenes presented, and the large orchestra was under the skilled conductorship of the veteran Vianesi, formerly conductor of Italian and French opera in the Metropolitan Opera House. Acts from "Carmen," "Aida," "Barber of Seville" and "Il Trovatore" were adequately sung, and a one act comedieta, translated from the French by Evelyn Baker Harvier, and entitled "Locked Out," was cleverly enacted by Pauline French and Arthur Forrest, the latter a well-known actor. On the shoulders of Josephine Jacoby and Signor Dante del Papa much of the operatic work rested. The favorite singer appeared as Carmen in parts of acts one and four; as Amneris in "Aida," act one, scene one, and in act two, scene one, and as Azucena in act four, scene two. All this was a severe enough test of her versatility as singer and actress. Her Carmen, conceived on the most plastic lines, was vocally most artistic. She sang the "Habanera" and "Seguidilla" with finish and a full comprehension of the various delicate emotional shades in each. And she looked picturesquely handsome. As Amneris Madame Jacoby did not disappoint her auditory. She sang the dramatic music with great prodigality of voice. Mrs. Dove Lyon was an excellent Aida. Signor del Papa, who is a routineer, made a most effective Don José, singing with a thorough appreciation of the beauty of the music. Mrs. Emma Aron, a general favorite whenever she appears, was an excellent Michaela in "Carmen." Carlos Rossini was Zuniga and in "The Barber of Seville" sang Basilio to Sig. Bardini's Dr. Bartolo.

In the "Miserere" scene from "Il Trovatore" Mme. Gina Ciaparelli Viofora was a dramatic Leonora, and Tom Cole and Del Papa the Ruiz and Manrico. The latter sang with exemplary phrasing, while his high notes were pure, clear and unforced. The stage was looked after by William Parry, stage manager of the Metropolitan Opera House, and everything went smoothly. In fact, the affair was a success from every point of view, the "Aida" ballet and all. There was plenty of flowers and applause. Here is a list of the young ladies of the chorus:

Mrs. E. Eldridge Quinlan, Mrs. Stevens Schmitt, Miss Grace Lyon, Miss Lillian Parker, Miss Felicie Parker, Miss Nellie Miner, Miss Horton, Miss Ida Wolfe, Miss Mamie Wolfe, Miss McQuade, Miss Terradel, Miss Sorenson, Miss Kirby, Miss L. Gioris, Miss Bingham, Miss L. May Scheider, Miss Hart, Miss L. Snyder, Miss Houleston and Miss Shay, Miss Firth, Mrs. Van Deusen, Mrs. Crisman, Miss Berry, Miss De Bolmer, Miss Shoemaker, Miss Somers, Miss Johnson, Miss Vreeland, Miss Washburn, Miss Woods, Miss McClellan, Miss Weaver, Miss Nellie Russell, Miss Georgiana Russell, pupils of Mrs. Harriette T. Darling, of 329 Fifth avenue.

### Tracey Song Recital at Albany.

MISS MINNIE TRACEY gave a song recital at Jermain Hall, Albany, last Thursday evening, and both the public and press received her with enthusiasm. Albany was the former home of this talented American prima donna. Following are extracts from some of the reports in the Albany papers:

Musical Albany gave most cordial greeting to Miss Minnie Tracey last night at Jermain Hall. It was her public debut as an artist in her native city, for the prima donna who returns with her European triumphs and her magnificent voice is by no means the same young singer who some years ago stood before the critics. Miss Tracey has splendidly fulfilled the prophecies of her friends, and probably her triumph last night in her program of songs sung to a home audience was more grateful to her than more conspicuous operatic ovations, because of the personal element in the occasion. Indeed, she gave pretty emphasis of the pleasure Albany's welcome had meant to her by singing "Home, Sweet Home," in response to the prolonged applause that followed the last number on the program.—Albany Argus, February 8, 1901.

Albany has the right to be justly proud of Miss Minnie Tracey, who delighted a fashionable and enthusiastic audience at Jermain Hall last night when she gave a song recital. Miss Tracey was in superb voice and was heard to splendid advantage. It was hard to tell which delighted the assemblage more, the full, deep, dramatic tones which rang out clear and full in the classic numbers or the dainty, rippling tones of the gay little French chansons and English songs. The wonderful powers of her magnificent voice were shown in her rendering of "L'Herodiade," of Massenet, which was given with considerable dramatic force and was a masterpiece.

**M. I. SCHERHEY,**  
VOCAL INSTRUCTION.  
Combined Italian-French-German Method.  
CHURCH, CONCERT, ORATORIO, OPERA.  
Studio: 790 PARK AVENUE, Cor. 73d St., NEW YORK.  
Telephone: Seventy-ninth, 1182.

piece of vocalization. The young prima donna who has recently returned from her European triumphs has a soprano voice of wonderful range, dramatic power and excellent timbre. She has a delightful personality, beautiful and expressive eyes and charming and unaffected manner. She sang seventeen numbers, but at the end her tones were as full and sweet as at the beginning.—Albany Times-Union.

## Ricordi versus Wagner.

GIULIO RICORDI has always been opposed to the diffusion of the operas of Wagner in Italy, and this notwithstanding the fact that he possesses the sole right for the rental of these operas for Italy, Spain, &c. He has persistently fought, first against their introduction and afterward against their production, placing their rental at an exorbitant figure with the hope of excluding them; without avail, for the Wagner operas please the public, the public demand them and the impresari are obliged to produce them. In fact, an operatic season of importance in Italy is not complete without a Wagner opera.

But Cosima and the heirs of the great Richard, what are they thinking about? Are they not aware of this most extraordinary conduct on the part of the man whom they have entrusted with the rental of their operas in Italy? And do they not realize that Ricordi is not performing his duty conscientiously toward them, not husbanding the interests of the Wagner opera? Instead of that he is using and has used for years past every means in his power to depreciate their value and to decrease their diffusion in Italy?

If they are not aware of this let them peruse the columns of the *Gazzetta Musicale*, of Milan, an insignificant weekly paper of no importance, dedicated to the expansion of the Ricordi publications, where they will find many articles by Giulio Ricordi, declaring openly his views on the question of the Wagner opera in Italy.

The Wagner operas in Italy should be in less prejudiced hands than those of Ricordi.

### "Common Sense and the Italian School of Singing."

A HIGHLY interesting talk upon the above subject was given before the Woman's Philharmonic Club, at Carnegie Hall last Saturday afternoon, by Francis Walker, the well-known baritone and lecturer who directs each season the Summer School of Music, in Florence, Italy. If wide experience, ripe thought, and both power and opportunity for observation are factors in fitting any man to speak upon a subject, then Mr. Walker is qualified to discuss it. Moreover, he is able to illustrate it with the forceful and lucid singing of examples of music useful in putting into practice the tenets of the method he advocates. Among other reasonable statements he observes that obloquy is too often brought upon the Italian teaching, because students remain content with Italian music instead of using it rather as a necessary phase of the vocalist's training and then applying it to higher forms of composition.

The Francis Walker Summer School of Music, which will hold its sixth annual session from next July 1 to September 8, is an effort in the right direction, and one that will find hearty support among those who seek the widest opportunities compatible with limited means.

### Van Yorx Sings with the Boston Symphony.

THEODORE VAN YORX, tenor, and Fritz Kreisler, violinist, appeared as soloists at the concert which the Boston Symphony Orchestra gave at Hartford, Conn., last week. Following are extracts from the local papers about Mr. Van Yorx's singing:

The Coliseum is large, but it was filled. Besides the work of the wonderfully perfect orchestra as a whole, there was the exquisite violin playing of Kreisler. Mr. Van Yorx also covered himself with glory. His singing was beyond criticism. Encore followed encore till he had well earned his rest.—Hartford Courant, February 8, 1901.

Mr. Van Yorx, a tenor well known and well admired here, sang Walter's "Prize Song." He sang it in German, and with remarkably fine inspiration and with excellent musical and lyric expression.

His voice is clear and sympathetic, and his vocal elocution admirable.

It was a very good production, and the triumphant notes at the close overrode the accompanying orchestra with sufficiently telling effect. The tenor was much applauded and his song gave marked pleasure.—Daily Times, Hartford, Conn.

### Becker Lecture-Muscale.

The lecturer at Gustav L. Becker's second lecture-recital, to be given at his home, 1 West 104th street, on Saturday morning, February 16, will be A. J. Goodrich, the well-known theorist, author of "Analytical Harmony," "Musical Analysis," and other standard works. His subject will be "Practical Musicianship." This musicale is arranged especially for Mr. Becker's pupils in theory.

## Young's Liabilities.

### Taken from the Official List in the Impresario's Bankruptcy Proceedings.

THE MUSICAL COURIER has secured the list of creditors as set forth by Charles L. Young, the impresario, in his petition in bankruptcy. The following, according to the official papers, represent about one-half of the claimants, the balance being for small sums. Young's total liabilities amount to \$31,621.34, and his assets to \$10,252.75. Young's assets and liabilities are given as follows:

Assets.	
Personal wearing apparel.....	\$75.00
Bank account.....	2 75
Office furniture.....	400.00
Claim against Jean Gerardy.....	5,000.00
Claim against the De Macchis.....	4,500.00
Liabilities.	
Taxes.....	\$300.00
Creditors holding securities.....	None.
Kate B. Comstock.....	65.00
New York Times.....	2.40
Percy R. Van Kirk.....	750.00
Irving B. Hanlan.....	1,000.00
M. Marean.....	25.00
Jean Gerardy.....	250.00
Standard Embossing Company.....	270.00
J. Strasilipski.....	100.00
C. P. Walker.....	300.00
Louis Blumenberg.....	500.00
Georgie Fox.....	40.00
Alice C. Forsyth.....	1,100.00
Kate Rimmelsberg.....	1,250.00
Mary Duff.....	2,250.00
Ed. Colonne.....	1,500.00
Mme. Alexa.....	2,250.00
A. Klingenberg.....	225.00
John Dunn.....	600.00
H. Whitney Tew.....	1,300.00
Clementine and Marie de Macchi.....	5,000.00
THE MUSICAL COURIER COMPANY.....	500.00
Rosa Linde.....	1,200.00
Thuel Burnham.....	500.00
Olive Meade.....	250.00
Caroline Gardner Clarke.....	500.00
Elizabeth Northrop.....	150.00
Clara Kalisher.....	200.00

### Bernstein Pupils' Piano Recital.

THE pupils of Eugene Bernstein gave a piano recital last Friday evening at the College of Music Hall. Miss Martha L. Laurie, soprano, assisted in an attractive program. The playing of several of the young musicians was excellent. Miss Sophie Braslau and Miss Lillian Niessenson played the first movement of Mozart's D major Sonata for two pianos. Miss Elizabeth Niemetz played Joseffy's arrangement of the lovely pre-classical air, "Nina," by Pergolesi, and "Rustle of Spring," by Sinding; Miss Genevieve Haussman played two movements of Mozart's Concerto in D minor, and some of the above pupils played a second number.

### Concert by Sinsheimer Pupils.

THE string orchestra composed of pupils of Bernard Sinsheimer, gave a concert Thursday evening, January 31, at the College of Music Hall. Violin solos were played by Leo Meyer, Master Louis Herzberg, a boy eight years old, and Miss Fanny Levine. Miss Emily Delafield, another pupil, played a violin obligato to "For All Eternity," sung by Miss Ellen E. Learned. Other vocal solos were contributed by Miss Annah Doob. The orchestral numbers played were the overture to Mendelssohn's "Midsummer Night's Dream," an adagio by Fuchs and a Serenade by Gillet.

### Von der Heide.

J. F. von der Heide (Delma-Heide), the well remembered singing teacher of this city, has arrived in New York after a tour through the South. He will remain here until March, when he again returns to Italy. Mr. Von der Heide's address is care of THE MUSICAL COURIER, or Steinway Hall, New York.

## Olive Mead

### VIOLINIST.

Soloist with the Boston Symphony Orchestra, New York Symphony Orchestra, the New York Liederkreis, Arion, Musurgia and Manuscript Societies, the St. Louis Choral-Symphony Society, &c.

Address all communications to  
**FRED. R. COMEE,**  
Symphony Hall, Massachusetts and  
Huntington Avenues,  
**BOSTON, MASS.**

Personal address:  
560 Park Avenue, New York.



M  
of direc  
Miss  
vice-cha  
Miss J.  
Mrs. G.  
Stillwell  
Kate Ch  
Until  
program  
of her h  
At the  
meeting  
evening  
board.  
presente  
numbers  
being to  
gram.  
2, at 8:  
Scandin  
music;  
music; T  
day, Ma  
8:15, P  
8:15, A  
The e  
Neyman  
formers  
rarely h  
Mrs. R  
Wagner  
themes  
by the  
Mrs. R  
opera.  
At the  
dinavian  
Eliot N  
Edward  
violin as  
pieces by  
describ  
Neyman  
with qu  
The ladi  
Riley, M  
Celia M  
At the  
cember  
by Miss  
solos w  
(Chamin  
French  
Madame  
panied o  
At the  
Italian a  
violin a  
Mrs. G  
trow" w  
Adding  
ranto a  
Avery.  
The fi  
devoted  
a very e  
illustra  
"Berce  
and Mi  
Tschalk  
exquisite  
sky; "D  
by Miss  
The m  
Women  
ternoon,  
ern Ger  
nounce  
Mme.  
Fifth av  
1st of  
winter's  
successfu



## MUSIC GOSSIP

## OF GOTHAM.

NEW YORK, February 11, 1901.

**T**HE piano department of the Women's Philharmonic Society, of which Miss Amy Fay is chairman, has been doing efficient work this season, and is in fine condition. The board of directors is as follows:

Miss Amy Fay, chairman; Miss T. E. Newman, first vice-chairman; Mrs. J. Dorrington, second vice-chairman; Miss J. E. Hard, secretary; Mrs. E. C. Babcock, treasurer; Mrs. G. W. Smith, Miss Caroline Maben, Miss Marguerite Stillwell, Miss Angela Diller, Mrs. J. W. Vermilye, Miss Kate Chittenden, Miss A. E. Smith.

Until recently Miss Angela Diller was chairman of the program committee, but was obliged to resign on account of her health. Her successor has not yet been appointed.

At the beginning of the season a series of eight monthly meetings, to be held alternately in the afternoon and the evening, so that all could attend, was decided upon by the board. At these meetings national programs were to be presented, each of which should consist of a paper, piano numbers (solo or ensemble) and chamber music, the idea being to have one connected thought throughout each program. The dates of these meetings are: Tuesday, October 2, at 8:15, initial program; Tuesday, November 6, at 3:30, Scandinavian music; Tuesday, December 4, at 8:15, French music; Tuesday January 8, at 3:30, Italian and Slavonic music; Tuesday, February 5, at 8:15, Russian music; Tuesday, March 5, at 3:30, German music; Tuesday, April 2, at 8:15, Polish and Hungarian music; Tuesday, May 7, at 8:15, American music.

The ensemble class is under the direction of Madame Neymann. At the initial meeting on October 2 the performers were Miss Amy Fay, who played the lovely and rarely heard "Bagatelles," op. 126, by Beethoven, and Mrs. Raymond Brown, who gave a charming lecture on Wagner's "Walküre," with piano illustrations of the themes of the opera. This lecture was so much enjoyed by the club that a general wish has been expressed that Mrs. Raymond Brown should give another on some other opera.

At the second meeting, the program was of Scandinavian music, and a paper was read by Miss Sarah Eliot Newman on this subject. Miss Angela Diller and Edward Manning played Gade's Sonata in D minor, for violin and piano. Miss Inga Floegsbro played four solo pieces by Neupert, Lassen and (two) Sinding. Miss Maben described and played folk-music by Grieg, and Madame Neymann's ensemble department concluded the afternoon with quartets for two pianos, by Grieg and Södermann. The ladies who composed the ensemble were Mrs. H. A. Riley, Mrs. Anna Lang Behlen, Mrs. L. Bentley, Miss Celia Miller.

At the third meeting (modern French music) on December 4, an excellent paper was read on French music by Miss Alice Jane Roberts, of Elmira, N. Y., and piano solos were played by Mlle. Maria Victoria Torrilhon (Chaminade); Miss Amy Fay (Bizet); a group of French songs was sung by Miss Marguerite Goetz, and Madame Cereseto played several violin numbers, accompanied on the piano by Miss Josephine Bates.

At the meeting on the afternoon of January 8 (modern Italian and Scandinavian music), a Sonata by Dvorák, for violin and piano, was played by Mrs. Emil L. Boas and Mrs. George Naumburg. Rubinstein's "Kamenoi-Ostrow" was beautifully played by Miss Iola Lindheim, and Addington Brooke, baritone, sang songs by Pizzi, Quaranto and Donizetti, accompanied by Stanley Robert Avery.

The fifth meeting, on Tuesday evening, February 5, was devoted to Russian music. Mrs. John Elliot Curran read a very entertaining paper on "Russian Folk Music," with illustrations on the piano. Mrs. Harcourt Bull played "Berceuse," by Karganoff, and Prelude by Rachmaninoff, and Miss Estelle Norton gave two "Barcarolles" by Tchaikowsky and Rubinstein. Miss Grace Preston sang exquisitely "Nur wer die Sehnsucht Kennt," Tchaikowsky; "Du bist wie eine Blume," Rubinstein, accompanied by Miss Ida K. Simmons on the piano.

The next meeting of the piano department of the Women's Philharmonic Society will occur on Tuesday afternoon, March 5, at 3:30, and the program will be modern German music. Paper by Miss Amy Fay. Other announcements later.

◆ ◆ ◆

Mme. Marie Cross-Newhaus arranged a concert at her Fifth avenue studio last week, the beneficiary being a member of the late English Opera Company, now out of his winter's work, and had the satisfaction of making it very successful.

Mr. Crawford plays with taste, and young Ridgely was, of course, the special object of attention and interest; he has the dramatic impulse, and his "Pagliacci" is worth going far to hear. Madame Newhaus collaborated with him in the favorite duet, Fauré's "Crucifix," and her many admirers were glad to hear her again. Miss McNulty plays the harp well, and pleased. Another quiet and effective deed to the credit of Madame Newhaus.

◆ ◆ ◆

Mr. Macfarlane's hour of music at St. Thomas' Church occurs on Tuesday afternoons, during this month, at 3:30 o'clock.

An audience of good size attended, manifestly pleased with the music. The organ sounded well, as indeed do all organs under this man's manipulation.

◆ ◆ ◆

There was much interest manifested at the meeting called by President Louis Arthur Russell, of the New York State Music Teachers' Association last Tuesday evening. The vice-presidents of the metropolitan district were asked, the following appearing: Mrs. M. Kirpal, Flushing, L. I.; Miss Katherine Glannon, Newark; Claude Trevlyn, Brooklyn; Leroy W. Jackson, Brooklyn, and the following New York vice-presidents: J. Warren Andrews, H. W. Greene, William O. Wolfe, J. C. Wilcox, besides the secretary-treasurer, F. W. Riesberg. On Mr. Green's motion it was resolved to hold three public functions, musical and social, a month apart, the first to occur Thursday evening, February 21, and on further motion the president was empowered to name two others to serve with himself as a committee. Aeolian Hall, 18 West Twenty-third street, has been secured; some first-class singers will be heard; a speaker will talk on a subject of interest to all teachers and students, and there will be a social hour.

Much planning was done for these three affairs, and as they develop, will be duly announced in these columns.

◆ ◆ ◆

A recital of some of Dr. Gerrit Smith's recent compositions was given at his new studio, 142 East Thirty-third street, on Wednesday afternoon, February 6, the following artists participating: Mme. Clara Poole-King, Miss Marguerite Hall, Mrs. Gerrit Smith, Heinrich Meyn, Tom Karl, Moses James Brines and Dr. Smith.

◆ ◆ ◆

Gustave C. Wirtz gave a piano recital at the school last Friday evening, assisted by Madame Totten, soprano, and playing works by Beethoven, Grieg, Liszt, Sinding, Weber, Henselt, Heyman and Rubinstein, Conrad Wirtz also giving a ten-minute "Talk on Building Up of Technic," with illustrations.

The recital giver is said to be a most talented youth and good student. He assists in teaching the piano at the Wirtz School. Madame Totten sang Arditi's waltz song, "Parla," and "I Dreamt That I Dwelt," from the "Bohemian Girl."

◆ ◆ ◆

Mrs. Raymond Brown began her series of talks, with piano illustrations, on "The Ring of the Nibelungen" as announced, at the Powers-Alexander studios, last Thursday evening, and found a good sized audience to hear her. She talked on the Vorabend, "The Rhinegold," and will continue on Thursday evenings during this month, at 8:15.

◆ ◆ ◆

Mrs. Clifford E. Williams, the soprano, will sing at Binghamton, N. Y., on Thursday evening, February 21, for William H. Hoerrner, these numbers among others: Aria, "Perle du Bresil," David; Cavatine, Rossini, and a group of songs. Mr. Powers speaks in highly complimentary terms of her singing of the David number.

◆ ◆ ◆

Dora Hochstein, the talented young violinist, has an exceptional teacher in the person of Mark M. Fonaroff, who has thus far guided her musical career, and a month ago arranged a benefit for her, preparatory to her going to Europe to study with Brodsky. This was a great success, and Mr. Fonaroff has followed this up by interesting some prominent philanthropists—among them Dr. Edwin Seligman—in her, and a fund has been created sufficient to defray her expenses while studying in Europe.

That's the kind of a teacher to have!

#### Rumored Changes.

Rutgers Presbyterian Church has, after a year's service, dispensed with that excellent organist Fred A. Fowler. Other changes in the quartet choir are rumored.

A new soprano and alto are looked for at the Madison Avenue Reformed Church, Dr. Kittredge's.

The new bass for the Second Collegiate Church of Harlem has not yet been selected.

A tenor is wanted at the Washington Avenue Baptist Church, Brooklyn.

Likewise a bass at St. Paul's Chapel, Vesey street.

St. Stephen's Protestant Episcopal Church, West Sixty-

ninth street, is likely to have a paid chorus, in connection with the solo quartet.

St. Augustine's Chapel, on Houston street, is to reorganize its musical forces.

An alto is wanted at the First Presbyterian Church of Orange, N. J.

The North Reformed Church, of Newark, contemplates an entire change in its musical arrangements.

And so the unrest continues. Verily, the Biblical phrase fits well, "Many are called, but few are chosen."

#### Choir Gossip.

Blanche Duffield, soprano, has been engaged for the Munn Avenue Presbyterian Church, of Orange, N. J., S. P. Warren organist-director. Heinrich Meyn, tenor (not to be confounded with the well-known baritone of the same name) has been engaged at Rutgers Presbyterian Church.

Herbert Witherspoon, baritone, goes to Dr. Storr's, Brooklyn.

F. W. R.

### The John Church Company.

**T**HE John Church Company, Chicago branch, has disposed of its retail sheet music department to H. P. MacCoy, and has concentrated its wholesale sheet music department in its Cincinnati house.

A. S. Adams, of the London branch, will be the general manager of the publication department of the company in the United States on his return from London on April 1.

### Sonzogno in Trouble.

**T**HE publishing house of Edoardo Sonzogno, Milan, is experiencing difficulties from which much time and great managerial ability only can redeem it. As Mr. Sonzogno, the head and prime mover of the concern, has demonstrated but little—to be generous—executive ability in his business transactions during the past ten years, it may be safely augured that the future has nothing encouraging in prospect for the Sonzogno Syndicate.

But a few weeks ago a rumor was spread to the effect that a gigantic conspiracy to defraud the Sonzogno house had been discovered, which was estimated to involve the loss of hundreds of thousands of lire. The day after the rumor was confirmed by the announcement of the flight of Sonzogno's right-hand man and two other employees.

Then came the fiasco of Leoncavallo's "Zaza," which has cost Sonzogno thousands of lire. Now comes the news of the fiasco septupled of Mascagni's latest travesty, "Il Maschere."

Since "Cavalleria Rusticana" and "I Pagliacci" the only operas of commercial value that Sonzogno has produced are "Giordano's" "Andrea Chenier" and "Fedora." He has published a dozen of other operas from the voluble pens of those master hands at fiasco making—Signori Mascagni, Leoncavallo & Co.—which have been laid carefully away upon the shelf, perhaps for future reference, and probably labeled: "Mistakes of an Ingenious Publisher!"

Sonzogno's business methods are too antiquated to result successfully. Even the Ricordis, never credited with a superabundance of business acumen, worst him at every point. So that it would be useless to deplore that which must happen by force of circumstances.

#### Mme. Vianesi.

**M**ME. MARIE VIANESI, wife of Prof. Augustus Vianesi, head of the vocal department at the National Conservatory of Music, died last Wednesday morning after a lingering illness. Madame Vianesi came of a musical family, and was a woman highly esteemed by her friends and acquaintances. The funeral was private.

#### Earl Gulick East and West.

He simply charmed his audience.—New York Herald.

His wonderfully sweet voice was in evidence.—Brooklyn Daily Eagle.

He added many to his already long list of admirers.—Brooklyn Daily Times.

His exceptional ability was freely discussed.—Brooklyn Daily Times.

He has a strangely beautiful voice.—Washington Times.

The liberal recalls were well earned by the wonderful voice and marvelous singing of the lad who has been aptly called "The American Nightingale."—Grand Rapids Democrat.

Some exquisite shading and phrasing were noticeable in all his songs.—Grand Rapids Press.

The most favorable criticisms of his performance were heard on all sides.—Pittsburg Daily News.

The purity of his tone, the vastness of his range and the unexpected vocal intelligence are the most remarkable things about his gift.—Pittsburg Dispatch.

In "Home, Sweet Home" some of the boy's tones made one think of Adelina Patti.—Albany Evening Journal.

## Makes a Song for \$1.50.

ANYBODY who can pick out a tune on the piano with one finger can compose a melody for an orchestra now, if he will communicate with a tall, bushy browed, big nosed man in Minneapolis, and expend \$1.50 and postage on the experiment. Herr Heldmann is the name of the Minneapolisite.

If the would-be composer has time, money and curiosity enough to go and see about it personally he can visit Herr Heldmann himself, submit his rough score, and if the composer is not busy can receive the completed work in about an hour. He need have no qualms, on Herr Heldmann's account, about signing his own name to the production. All that the assistant composer wants out of it is his \$1.50. The other person can have the glory and the rest of the returns, if there are any.

Herr Heldmann comes from Chicago, but he does not court publicity. He lives in a diminutive red brick cottage not far from the theatres in Minneapolis, and the cottage is also his music manufactory. If the caller takes the cinder path to the back of the cottage, and peeps through the window, he will see the Herr at work. He is usually too busy to talk much, though, and, business over, is likely to remark, "I have plenty to do," and with polite decision

lead the visitor to the door. The rest of the interview, when a crude tune to be licked into shape has been presented, is likely to proceed something after this fashion:

"Piano score and orchestration wanted? Very good. Orchestrated for nine pieces?"

"Yes. How much will that cost?"

"A dollar and a half."

"When can I get the score?"

"Are you in a big hurry?"

"No, but I would like it as soon as convenient."

"You can have it to-morrow morning."

An extensive musical library covers one side of the man's working room. He has had ambitions, it is said, but has outlived them. He has written operas which have never been produced; he has slaved over original composition, has dreamed of fame and starved in an attic. Now he works over the crude notions of amateur musicians at \$1.50 apiece, and if he gets his fee he is happy.

He does not put ambitious work into his orchestrations. He knows better than that, but his work is accurate. Vaudeville artists say that a song taken to him occasionally makes a hit, and is sung all over the country. In that case the amateur composer gets the fame, and all the money he can get out of it. Herr Heldmann gets \$1.50, and is satisfied.—The Sun.

## Position for Piano Teacher.

A PIANO teacher is wanted—a man of middle age preferred—who is either a pupil of Liszt or Tausig, Rubinstein or Leschetizky, or of any other great teacher; the position is offered by a college in a small city, and it would lead to important results if the duties are properly attended to. Address "Liszt," care of this paper.

FOR SALE—Conservatory of Music; established 1885; desirable location; high reputation. Address "F.," Drawer A, Milledgeville, Ga.

CARL M. ROEDER,  
PIANIST—INSTRUCTION.  
Residence and Studio:  
330 Alexander Avenue, New York.

M. PARSON PRICE,  
VOICE CULTURE.  
8 East 17th Street, New York.

"I confidently state that Mr. Price's knowledge of the voice, male and female, and his style of singing, entitle him to a high rank among teachers."—Mansel Garcia.

ARTHUR D. WOODRUFF,  
CONDUCTOR AND TEACHER OF SINGING.  
Preparation for Oratorio and Church.  
Studios: 135 Fifth Avenue, New York; "The Commonwealth," East Orange, N. J., Mondays and Thursdays.

## London, England.

## THE GUILDHALL SCHOOL OF MUSIC

Principal, WILLIAM H. CUMMINGS, Esq.  
Established by the Corporation of London, 1880.  
All branches of Music, Elocution and Languages taught.  
Improvisation, Accompanying, Sight Singing, Sight Reading (Instrumental), Choral, Orchestral, Operatic and Chamber Music Classes. Second studies at greatly reduced rates. Scholarships, prizes, &c., given.  
Fees from £1 11s. 6d. to £4 14s. 6d. per term of twelve weeks.  
Staff of 130 Professors. Over 3,500 students. Resident Lady Superintendent. Prospectus and full particulars of the Secretary.  
By order of the Committee.  
HILTON CARTER, Secretary.  
Victoria Embankment, London, E. C.

## CHEVALIER GEORG

## LIEBLING,

## COURT PIANIST.

Engagement accepted for recitals and concerts. Professor at the Guildhall School of Music. Advanced pupils specially prepared for recitals and concerts, privately or in class.  
Address 6 F, Hyde Park Mansions, London, W.

## MR. ALBERT VISETTI,

Professor of Voice Production and the Aesthetics of Singing at the Royal College of Music and the Guildhall School of Music.  
14 Trebovir Road, Earl's Court, S. W., London.

## MME. MORIANI,

Private Academy for Voice Training and School for Opera. Complete Training for Voice, Style and the Different Répertoires.  
Madame Moriani, in consequence of the great number of applications received, has now established herself permanently in London.  
Lessons and Consultations (private and classes). For terms and particulars write to  
MADAME MORIANI,  
3 York Place, Portman Square, London, W.

## MRS. EMIL BEHNKE,

Scientific Voice Training for Singers, Speakers and Stammerers.  
18 EARL'S COURT SQUARE, LONDON, S. W.

## PROF. MICHAEL HAMBOURG'S

Academy for the Higher Development of Pianoforte Playing.  
Patron and Honorary Examiner, M. PADEREWSKI.  
For prospectus apply to the Secretary,  
2 Clifton Gds., Maida Hill, London, W.

## RENÉ PAPIN,

Authorized Representative of the Yersin's Method French Diction.  
30 New Cavendish Street, W., London.

## MARIE WITHROW,

VOICE PRODUCTION,  
84 New Bond Street, London.

## MISS FANNIE HIRSCH,

CONCERT AND ORATORIO.  
DRAMATIC SOPRANO. Steinway Hall,  
(Seymour Street), London.

## The London Concert Direction.

(ETHEL L. ROBINSON.)  
122 Beaufort St., CHELSEA, S. W.

## THE CONCORDE CONCERT CONTROL

and Orchestra, Entertainment and Lecture Bureau.  
THE COURT CIRCULAR says: The most reliable Bureau in London.  
The Concorde Handbook of Artists (the most complete existing list of the best artists) free on application. Address: 310 Regent St., London, W.  
Telephone: 4153 GERRARD. Telegraphic address: Concordest, London. Telegraphic Code: The Concorde Code.

## Paris.

## SCHOOL FOR ACTING.

## EMIL BERTIN,

1er Régisseur de la Scène de l'Opéra Comique.  
Stage Practice. In Cast.  
41 rue des Martyrs, Paris.

## DELLE SEDIE, Paris.

Pure Italian Method. Complete course. Stage practice. Voice, lyric, declamation, languages, solfège, ensemble music, mise-en-scène.  
Class and single lessons.  
Regular course, three years. Terms moderate.  
30 rue St. Peterbourg.

## MONSIEUR HENRI FALCKE,

PIANIST.  
Lessons in Piano Playing and Theory. M. Falcke speaks English, German and Spanish.  
Address: 169 Avenue Victor Hugo, Paris.

## FOR THE EXPOSITION.

LA VILLA VIOLETTE, TROCADERO.  
22 rue Raynouard, Mme. Fieissinger.  
Assortment of Rooms. Gardens. Excellent Table. Three minutes' walk from Exposition Grounds.

## MME. ED. COLONNE,

PROFESSEUR DE CHANT.  
SPECIALTY OF PURE FRENCH SCHOOL and FRENCH DICTION.  
43 rue de Berlin, Centre.

## PROFESSOR OF FRENCH,

Special Method for Foreigners.  
MME. MARIE FOURNAISE.  
American reference. 29 Boulevard de Batignolles.

## MME. MARIE ROZE,

PROFESSEUR DE CHANT.  
37 rue Joubert, Paris.  
Chaussée d'Antin. Ensemble practice in costume on stage.

## MME. IDA LURIG,

PROFESSEUR DE CHANT.  
French-Italian-German.  
Specialty of German Songs and Oratorio.  
(Trocadero) 5 rue Petrarque, Paris.

## PARIS.

Only opportunity now in Paris for the Leschetizky Method.  
Address

## E. POTTER FRISSELL,

Pupil of Leschetizky, Sauer and Moszkowski.  
Credit Lyonnais, Boulevard des Italiens.

## Miss JULIA KLUMPKÉ,

Violiniste.  
Pupil of MM. Eugene Ysaye and G. Rémy.  
Concerts, Musicales. Lessons Violin and Accompaniment.  
10 rue Froidevaux, Paris.

## MLLE. MARTINI,

Artiste Opéra, Opéra Comique, Theatre Lyrique, Professor of "Mime."  
Silent Interpretation, Stage Business, Gesture, Pantomime, &c.  
87 rue St. Lazare, Paris.

## MLLE. KIKINA,

PROFESSEUR DE CHANT.  
Ancienne Elève de MARCHESI.  
100 Avenue de Villiers, Paris.

## MME. FLORENZA D'ARONA,

20 rue Clement Marot.  
Professeur de Chant, Voice Placement, Répertoire. Four Languages.  
Mise-en-Scène.

## MME. ROBINSON DUFF,

PROFESSEUR DE CHANT.  
4 rue de la Renaissance l'Alma, Paris.

## MLLE. GRACE LEE HESS

SUPPLEMENTARY EDUCATION. SCHOOL.  
French Language Obligatory.  
145 Avenue Victor Hugo, Paris.

A NEW WORK.  
FRENCH CONVERSATION.

By D. KIMON,  
(Private Lessons.) 10 rue Cambon, Paris.

## BALDELLI,

Italian Baritone.  
Théâtre Royal, Madrid. Professeur de Chant.  
(Champs Elysées). 6 rue Euler, Paris.

## MME. ROGER-MICLOS,

PIANO-PARIS.  
Elementary and Superior Class and Private Public Pupils' Concerts.  
(l'Etoile.) 27 Av. MacMahon.

## Mme. ROSINE LABORDE,

PROP. DE CHANT.  
68 Rue de Ponthien, Paris.

## MME. J. VIEUXTEMPS,

Vocal Professor,  
Classes and Private Lessons. Placing and Mending of Tones.  
25 rue de Tocqueville (Monceau).

## CARL VENTH,

Violinist.  
Studio: 59 Seventh Avenue, (Brooklyn, N. Y.)  
Residence: 7 Hanson Place, (Brooklyn, N. Y.)

WM. RUSSELL  
SQUIRE

TENOR.  
Oratorio, Concert, Musical, Recital.  
209 West 80th St., New York.  
PHONE: 537 RIVERSIDE.

## SCHOOL FOR PIANOFORTE

AND MUSICAL THEORY.  
Mrs. CLARA A. KORN, Director,  
600 Springdale Ave., East Orange, N. J.

## PROF. AND MRS. F. J. KIRPAL,

Piano and Voice Culture.  
Flushing Conservatory, 42 North Prince St.  
New York Studio: 2 West Thirty-third St.

## KATHERINE RUTH HEYMAN,

Concert Pianiste.  
145 East 23d Street, New York.

## THE KLINGENFELD COLLEGE OF MUSIC

—AND—  
SCHOOL OF ELOCUTION,

108 Hancock Street, BROOKLYN, N. Y.

NEW YORK STUDIO: 40 West 35th Street.

## A. J. GOODRICH,

Personal or Correspondence Lessons in Harmony, Counterpoint, Composition, Orchestration and Practical Musicianship.  
Author of "Analytical Harmony," "Theory of Interpretation," "Complete Music Analysis," "Synthetic Counterpoint," "Guide to Practical Musicianship."  
119 West 43d Street, New York City.

## Mrs. CHARLES S. HARDY,

Pianist and Teacher. Children's work a specialty.  
Studio: 1337 Eighth Street, Des Moines, Ia.

## HOBART SMOCK,

ROBUST TENOR,  
45 W. 32d St., New York.

Telephone: 2283 Madison Square.

## SHANNAH CUMMING

## SOPRANO.

Oratorio, Concert, Recitals.  
1424 Pacific Street, - BROOKLYN, N. Y.  
Telephone: 906A Bedford.

## S.G. PRATT

Principal West End Private School of Music,  
176 West 86th Street, New York.  
Accepts engagements for Chopin Analytical Recitals and the famous Concert-Lecture, "THE SOUL OF A SONG."

## PERCY T. HEMUS,

Basso-Cantante.  
Voice Placing. The Art of Singing.  
128 West 64th Street, New York.

## CARL HERRMANN,

Concert Pianist,  
Receives pupils at his residence:  
234 East 72d Street, New York.

## EDUARD HERRMANN,

Solo Violinist and Instructor.  
Also classes for ensemble and quartet playing.  
Address: 67 West 97th Street, New York.

## JOSEPH JOACHIM VIOLIN SCHOOL.

GERALDINE MORGAN, Director.  
Violoncello and Orchestral Department,  
PAUL MORGAN.  
CARNEGIE HALL, NEW YORK.

## PENNSYLVANIA.

## E. C. KEIL

SOPRANO.  
Oratorio, Concerts, Recitals.  
3354 Fifth Avenue,  
PITTSBURGH, PA.

## LUIGI VON KUNITS,

VIOLINIST.  
Concertmaster Pittsburgh Orchestra.  
Pittsburgh, Pa.

## JENNIE FOELL,

Dramatic Soprano, Concerts, Oratorio.  
Care of Gustave Candide, Steinway Hall, New York, or 907 West Susquehanna Avenue, Philadelphia, Pa.

## FREDERICK MAXSON,

CONCERT ORGANIST.  
833 North 17th Street, Philadelphia, Pa.

## Miss M. A. GROFF,

Voice Culture.  
Artistic side: Marchesi Method.  
Scientific side: Phonetic System of Prof. Alex. M. Bell, Edinburgh University, Scotland.  
Studio: 15 North 13th St., Philadelphia.

## KATHRYN C. MCGUCKIN,

CONTRALTO.  
Wrightman Building,  
1524 Chestnut Street, Philadelphia, Pa.

## LELIA B. HILL,

ORGANIST,  
861 Liberty Street,  
MEADVILLE, PA.



# BALDWIN PIANO

GRAND PRIZE  
PARIS EXPOSITION, 1900.

HAMILTON PIANOS—SILVER MEDAL—HAMILTON ORGANS.

D. H. BALDWIN & CO.,

Cincinnati, Indianapolis,  
Louisville, Chicago.

## STRICH & ZEIDLER,

Producers of High Class Pianos—Upright and Grand,  
134TH STREET AND BROOK AVENUE, NEW YORK.

**POPULAR**  
**PEASE**  
**PIANOS.**

**PEASE PIANO CO.**

Factories: West 43d Street.  
Office and Salesrooms: 109 West 42d Street,  
NEW YORK.

Germany.

### CONCERT DIRECTION

(Agency Founded 1879.)

**HERMANN WOLFF.**

Germany: Berlin and Flottwellstrasse 1  
Cable Address: Musikwolf, Berlin.

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.

Sole representative of most of the leading artists, viz: Joachim, d'Albert, Stavenhagen, Mme Carreno, Mlle. Kleeberg, Mlle Marcella Sembrich, Emil Goetz, the Berlin Philharmonic Orchestra. Manager of the American tours of Josef Hofmann, Eugen d'Albert and Pablo de Sarasate.

Principal Agency for Music Teachers.  
Apply for Catalogue.

### MRS. CLARA PFEIFER,

Teacher, with diploma, and generally cultured, having the highest reputation for her Pension, is now at Werderstrasse 52, Dresden, where she owns an elegant house, with large garden. She will receive young ladies for board and chaperonage who come to Dresden for study. The purest German may be learned. Members of the young ladies' families are welcomed. References exchanged.

### DRESDEN.

First-class family Pension. Highly recommended. Refined and comfortable home. Chaperonage by a cultivated English lady, with long experience abroad, and a thorough knowledge of German. Address: Miss G. FORD, Werderstr. 9, Dresden.

### VARETTE STEPANOFF,

Berlin, Charlottenburg, Germany.  
Blumark Strasse, 73A.

### CHARLES G. THOMAS,

London and Leipzig Diplôme in Music. Organist, Royal Church of St. George, Berlin.  
COMPOSITION, SINGING, PIANO, ETC.  
Specialties: Voice Use and Applied Counterpoint. Testimonials from Jadasohn and others. Studio: Marburger Str. 18 (b. Grosse), Berlin, W.

COLOGNE-ON-THE-  
RHINE.  
Founded in 1880.

## The Conservatory of Music.

Principal:  
PROFESSOR  
DR. FR. WULLNER.

The Conservatory of Music (comprising all solo and all instrumental instruction), second, third, Theory of Music and Composition Schools. The Vocal School is divided into two sections: (a) concert singing and (b) operatic singing. There is also a training school for piano-forte teachers. In connection with these subjects there are classes for Italian, German, French, and English singing, chamber music, ensemble singing, music, elocution, sight reading, orchestral playing, conducting, &c., &c. Teaching staff consists of forty teachers. Winter Term begins September 15; Summer Term, April 1. Entrance examination takes place on the same days at the College (Wolffstrasse 3-5). The yearly fees are 300 marks (\$75) for piano, violin, viola, violoncello classes; 200 marks (\$50) for all the other orchestral instruments, and 400 marks (\$100) for solo singing. For full details apply to the Secretary.

WOLFFSTRASSE 3-5, COLOGNE, GERMANY.

## The Stern Conservatory of Music,

FOUNDED 1850.

22• Bernburgerstrasse (Philharmonie), Berlin, S. W.

Royal Professor GUSTAV HOLLAENDER, Director

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL: Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral instruments). SEMINARY: Special training for teachers. CHORUS SCHOOL. ELEMENTARY PIANO AND VIOLIN SCHOOL. Principal Teachers: HARMONY AND COMPOSITION—Max Loewengard, Hans Fittner, Prof. E. E. Taubert. PIANO—Emma Koch, Felix Dreychook, Anton Forster, Otto Hegener, Prof. Ernst Jedlicka, A. Papendiek, Heinz, Fittner, Gustav Pohl, A. Sormann, Prof. E. E. Taubert, Guenther Freudenberg, Victor Hollaender, Ernst Loebbrunner. SINGING—Frau Prof. Selma Nicklass-Kempner, Mme. Blanche Correll, Frau Julie Moeller, Wladyslaw Seidemann, Alexander Heilmann. OPERATIC AND DRAMATIC CLASS—Felix Ehrh, VIOLIN—Lady Baile (Wilma Norman-Neruda), Prof. Gustav Hollaender, Bernard Dessau, Willy Niekling, W. Rampelmann. CELLO—Heinrich Kiefer. HARP, HARMONIUM—Frans Poonits. ORGAN—Otto Dinsel, Royal Music Director, etc. Charges: from 125 marks (\$30) up to 500 marks (\$125) Annually. Prospectuses may be obtained through the Conservatory. Pupils received at any time. Consultation hours from 11 a. m. to 1 p. m.

### Mesdemoiselles YERSIN,

Authors of the  
PHONO-RHYTHMIC FRENCH METHOD.  
Winter address:  
465 Lexington Avenue, NEW YORK.  
Summer address:  
Villa Violette, 22 Rue Ravnouard, PARIS.

### Ernst H. Bauer,

Solo Violinist and Teacher; also Theory and Harmony.  
Graduate of the Royal High School in Berlin.  
130 EAST 56th STREET, NEW YORK.

### ADOLF GLOSE,

Pianist, Accompanist and Musical Director.  
Piano Instruction.  
Address: 347 West 23d St., New York.

### ATLANTA,

### J. LEWIS BROWNE,

MUSICAL DIRECTOR.  
(Three manual pipe organ—in Studio—for lessons and practice.)

## A. B. CHASE

## PIANOS.

Highest type of Artistic Instruments

For the pianist, the singer, the teacher,  
the student, the conservatory, the concert.

Factory at NORWALK, OHIO.

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.

**CARL FISCHER, 6, 8 & 10 Fourth Ave., NEW YORK.**

Sole Agent for BESSON & CO., Ltd., London, Celebrated Prototype Band Instruments. Special Agent, Correspondent and Representative for BUFFET, Paris (Evette & Schaeffer), World Renowned Reed Instruments.  
E. RITTERSHAUSEN, Berlin, Boehm System Flutes and Piccolos.  
THEOD. H. HEBERLEIN, Jr., Modern Strad various Violins, Violas and 'Cellos.  
KARL MAYER, Vienna, Conservatory Reeds. Principal Importer of Genuine Italian Strings.  
Covered Strings manufactured for Soloists' use.  
C. FISCHER'S Reliable Band Instruments are the best instruments in the market, at the lowest price.  
C. FISCHER'S Guitars, Mandolins and Banjos are known for their excellent qualities and low price.  
ARTIST BOWS. Extensive assortment by the best known makers.  
MOHREN'S Solo Violin Rosin.  
MATERIAL FOR VIOLIN MAKERS and hundreds of other specialties.  
Correspondence solicited. Exchange granted if not entirely satisfactory.  
A complete stock of imported Sheet Music and Books  
MUSIC PUBLISHER and IMPORTER. Well-known publishers represented.  
"THE METRONOME." A monthly published in the interest of the musical profession. Subscription, \$1.00 per annum; 10 cents each copy.

# Hazelton Brothers

## PIANOS,

THOROUGHLY FIRST-CLASS IN EVERY RESPECT,

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 University Place, New York.

Cincinnati Conservatory of Music,

(ESTABLISHED 1867.)

Miss CLARA BAUR, Directress.

A Thorough Musical Education after the Methods of Foremost European Conservatories.

### BRANCHES TAUGHT.

Pianoforte, Voice Culture, Pipe Organ, Cabinet Organ, Violin, Violoncello, Flute, Cornet and other Orchestral Instruments, Theory of Music, Ensemble Playing, Elocution and Physical Culture; also Modern Languages and English Literature.

Students are prepared for positions in Schools and Colleges, in Church Choirs, and for the Stage, Concert or Oratorio.

Students from the city and vicinity, as well as those from abroad, can enter at any time during the SCHOOL YEAR and SUMMER TERM. Young ladies from a distance find a home in the Conservatory Building, where they can pursue their studies under the supervision of the Directress. For catalogues, address

Miss CLARA BAUR,  
Fourth and Lawrence Streets,  
Cincinnati, Ohio.

Italy.

### Concert and Theatrical Direction:

### JOSEPH SMITH,

5 Via Rondinelli P. P.,

FLORENCE, ITALY.

Operatic engagements managed and negotiated.  
Personal Supervision of Concert Tours in Italy.  
Correspondence with leading Impresari in Italy,  
and for Paris, London and New York.

### SIGNOR ORESTE BIMBONI,

Perfection in the Art of Singing. Study of Repertory and Stage Practice. Many years of experience as director with Patti, Gerster, Nevada, Calvé, Scalchi, Melba, Nordica.

18 Viale del Campo di Marte,

Florence, Italy.

### CHEV. CH. LOVATI CAZZULANI,

for twenty-five years Musical Director in the principal theatres of Europe with renowned artists, and possessing the most flattering autographs from Verdi, Thomas, Massenet, Boito and Ponchielli, assisted by Madame de Lespinasse Lovati, from the Paris Conservatory, pupil of Madame Viardot-Garcia. Perfection in the art of singing, study of repertory and stage practice. French, German and Italian Repertory. Terms moderate.

34 VIA TORINO, MILAN, ITALY.  
Pupils will be engaged, without extra charge, by the Theatrical Agency Lovati & Marini, of which Chev. Ch. Lovati Cazzulani is proprietor.

### MILAN.

### Theatrical Agency Fano.

"IL MONDO ARTISTICO."

The most esteemed agency in Italy.  
The journal most widely circulated.

FLORENCE, ITALY.—Board in private Italian family; opportunity for constant practice in language; five to six francs per day, all included (wines, service, &c.). Elvira Andreini, 5 Via Rondinelli (first floor), Florence.

# STEINWAY EVERETT Grand and Upright PIANOS.

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,  
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,  
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY & SONS.  
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Streets, New York City.

Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

GRAND. UPRIGHT.

Unlimited Guaranty.

## EVERETT PIANO COMPANY,

MANUFACTURERS,

Factory : Albany, Wareham and Malden Sts., BOSTON.

WAREROOMS:

NEW YORK, 141-143 Fifth Avenue.

CINCINNATI, Fourth and Elm Streets.

CHICAGO, 200-206 Wabash Avenue.

# PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

# KNABE

BALTIMORE.

WASHINGTON.

NEW YORK.

THE CELEBRATED  
**SOHMER**

Heads the List of the Highest Grade Pianos, and

Are at present  
the Most  
Popular and



Preferred by  
the Leading  
Artists.

**SOHMER & CO.**

NEW YORK WAREROOMS:

SOHMER BUILDING, Fifth Avenue, Cor. 22d Street.

## Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment to-day than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

Write for explanatory literature.

**Vose & Sons Piano Co.,**

160 Boylston Street, Boston, Mass.



